

Michael Betancourt

# **Working with/in Glitch Art**

observations on my work with theory and practice



**I break things and play with the pieces;**

I realize this act is an historically nihilistic gesture,  
but that is not my interest:

*the flash of recognition—faces, words, stories, spaces—is my focus.*

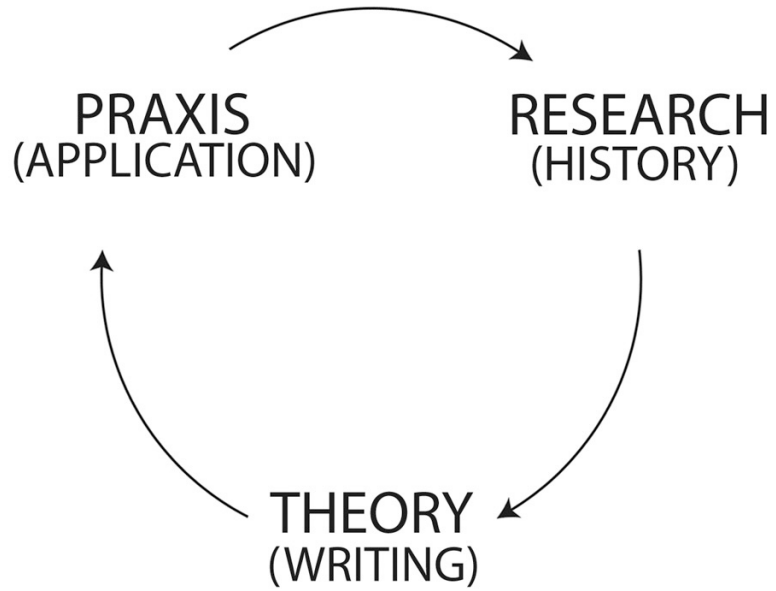
These concerns intersect both my theoretical writing and its studio-based application.



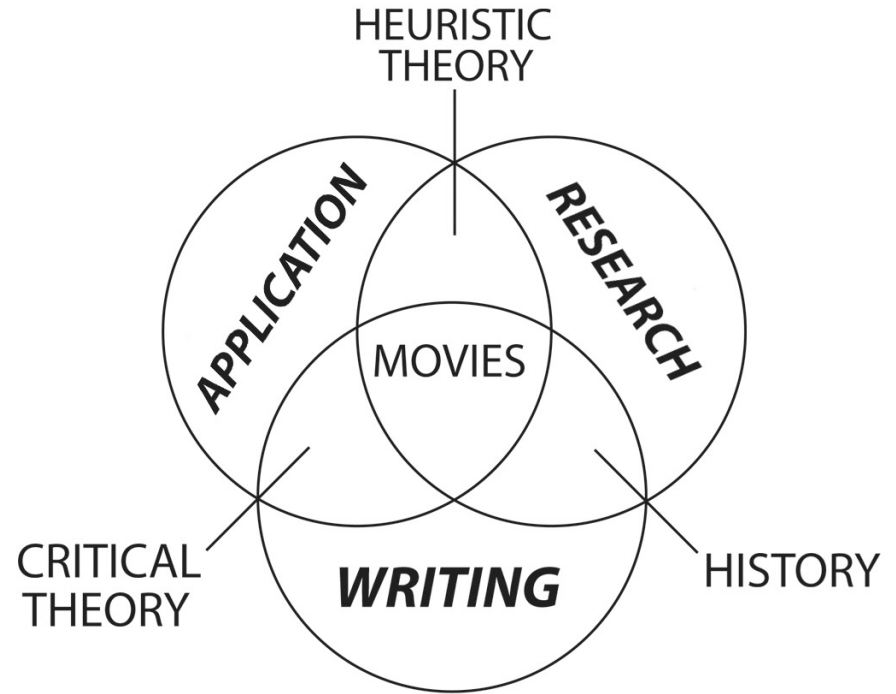


## **My art is theoretically-driven.**

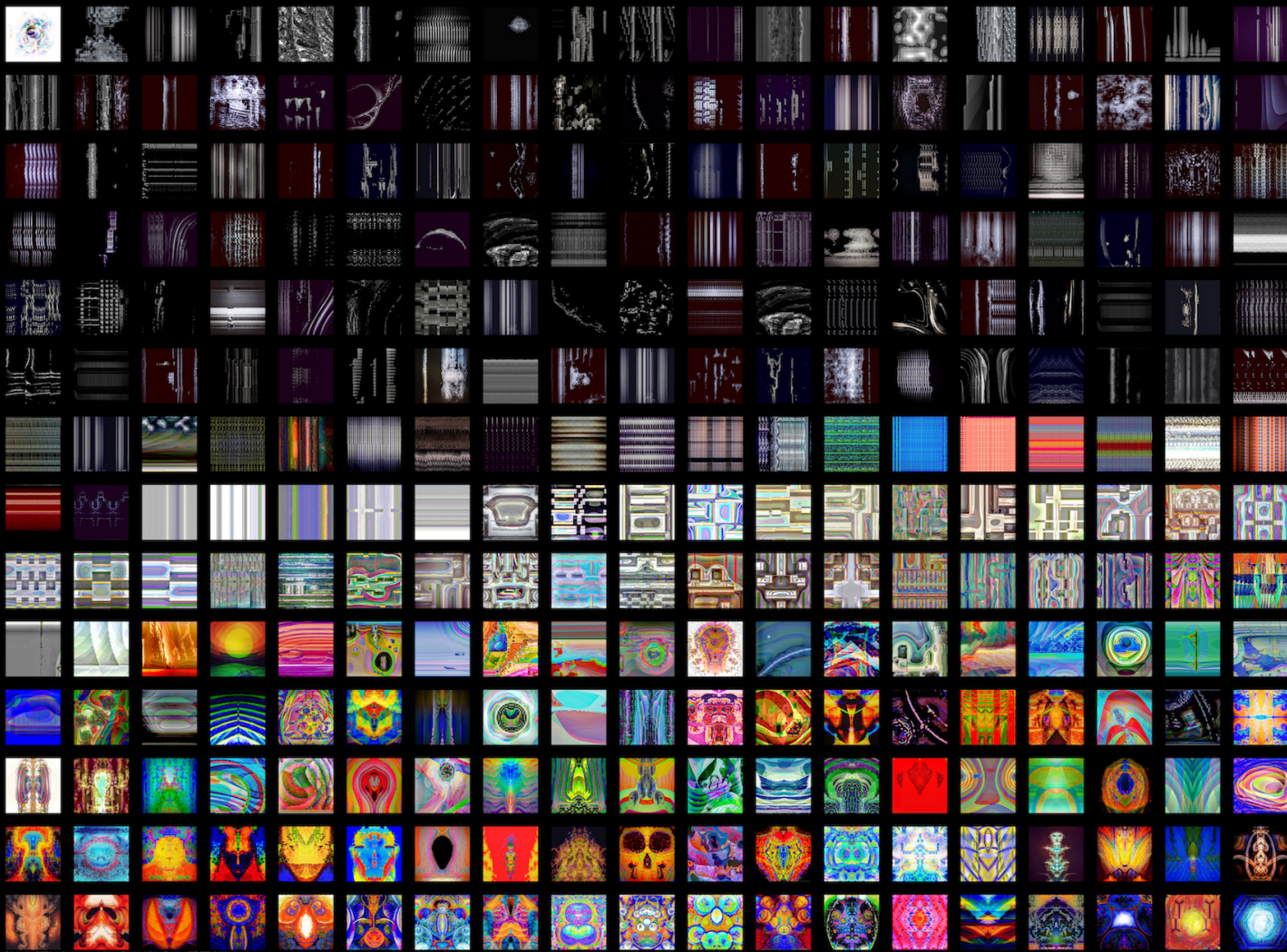
Instead of “inspiration,” I work from specifically conceptual interests and questions that guide my studio work.



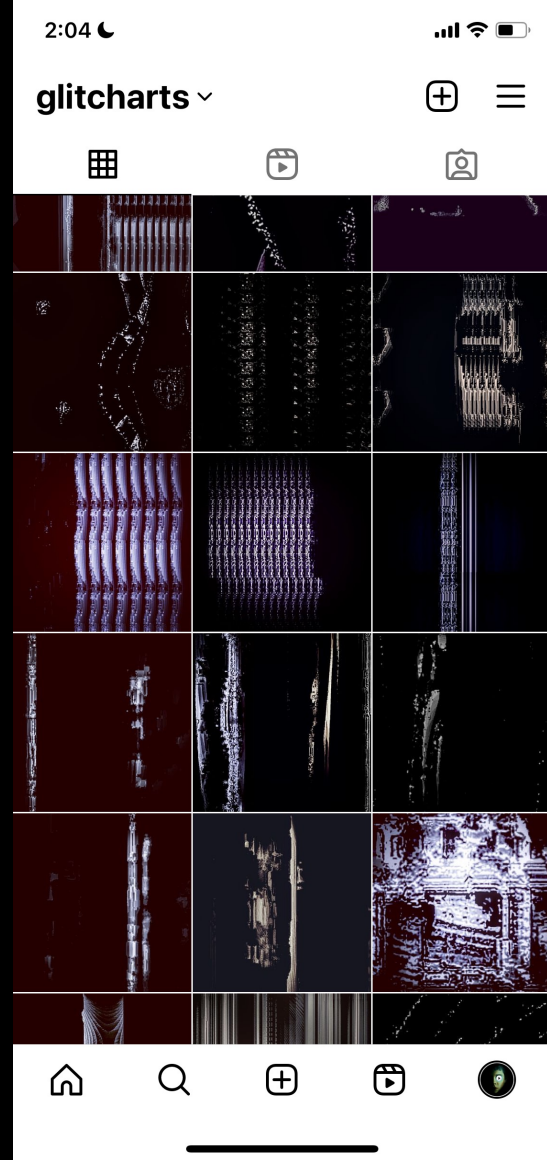
**PROCESS**



**FINISHED WORK**



made by inducing glitches in the Instagram app, and then posting to the @glitcharts account



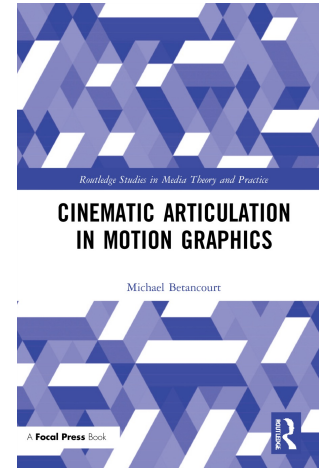
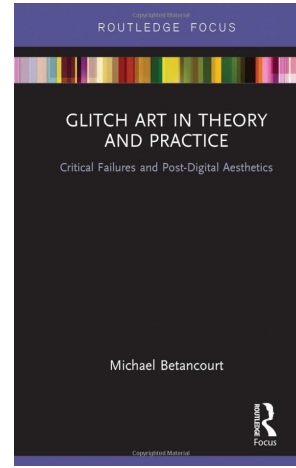
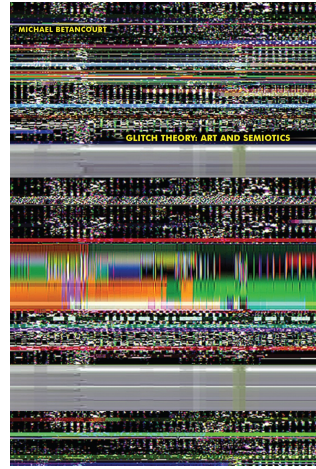
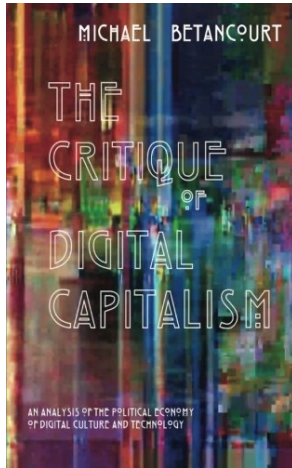


# INSTAGLITCHES

Installed at Digital Graffiti, Alys Beach, May 13–14, 2022  
*Best of Show Award Winner*

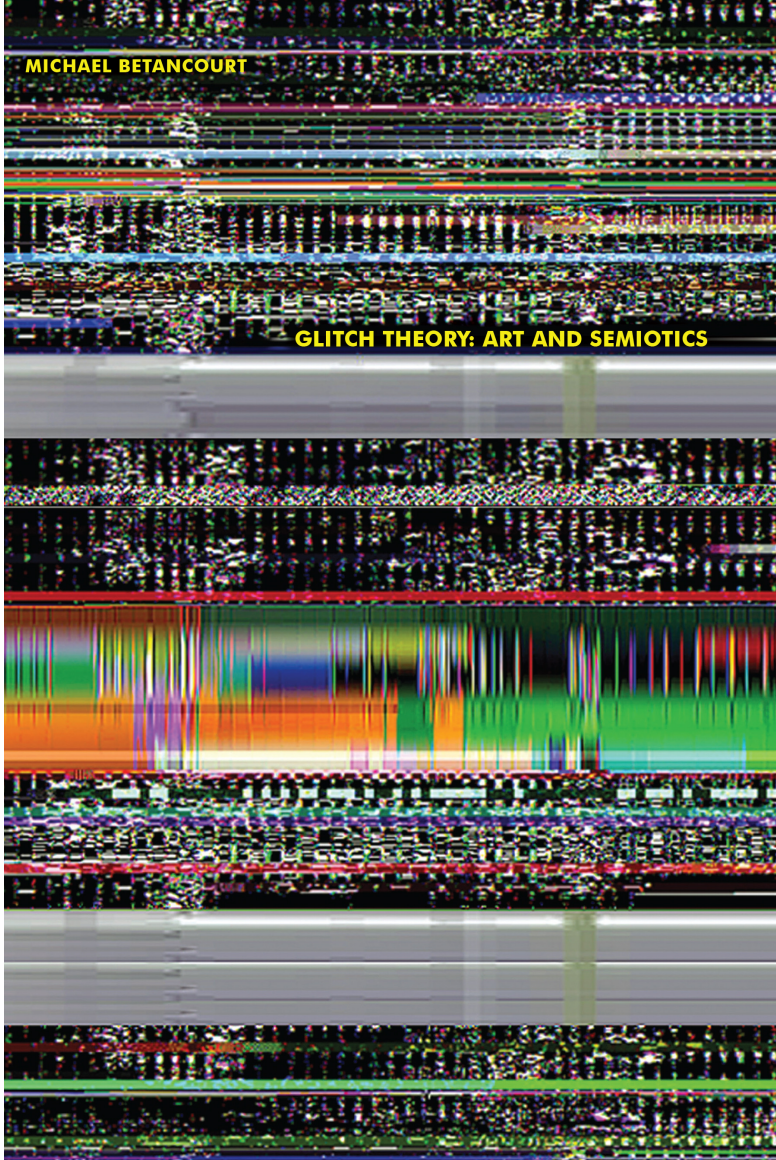
Michael Betancourt

music: Czech National Symphony Orchestra performs Pyotr Ilyich Tchaikovsky's *Symphony No.6 in B Minor, Op 74*



My theoretical publications emerge directly from my studio practice, allowing the discursive exploration of ideas raised in the studio.





MICHAEL BETANCOURT

GLITCH THEORY: ART AND SEMIOTICS

## ***Glitch Theory: Art and Semiotics***

is a semiotic consideration of perceptual engagements focused around Glitch Art.





**SEMANTIC VEHICLE**  
abstracted meaning  
(mnemonic identity)

**SEMANTIC CUES**  
formative elements  
(component sign)

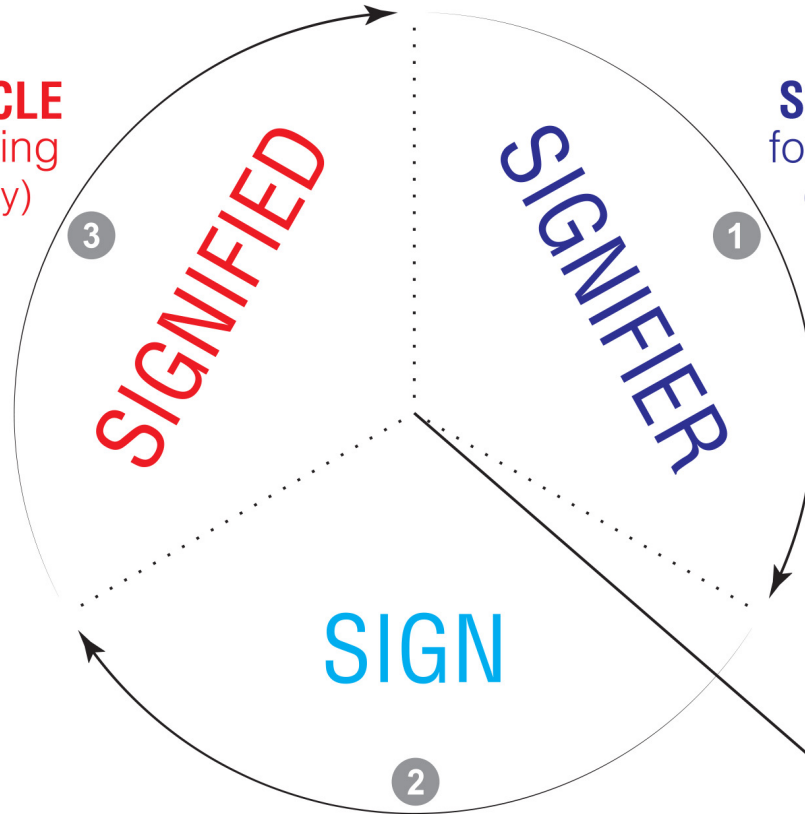
**SIGNIFIED**

**SIGNIFIER**

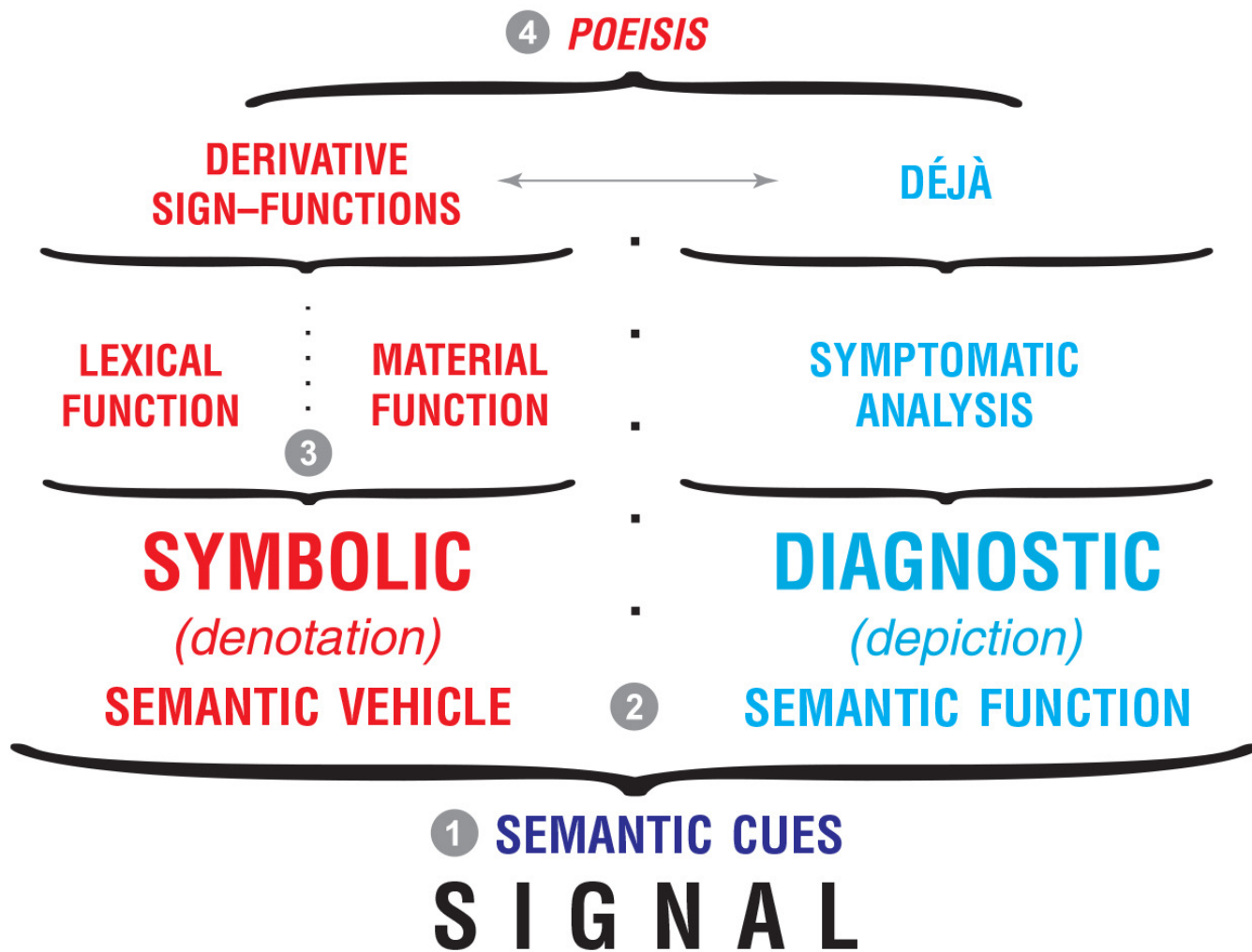
**SIGN**

**SEMANTIC FUNCTION**  
object of recognition  
(correlation with past experience)

**MOBILE  
ARTICULATION**  
(the ordering of apperception)



**Mobile articulation** means there are no inherent meanings: *all significance is a product of the audience identifying semantic cues and then assigning significance to them.*



(THERE IS NO ARTICULATION)



**Fluency** and **knowledge** become central to all engagements; with glitches this role is highlighted because **context** also mediates semiosis.

**Asemic poetry** specifically explores these relationships as products of *lexical identification*.



why

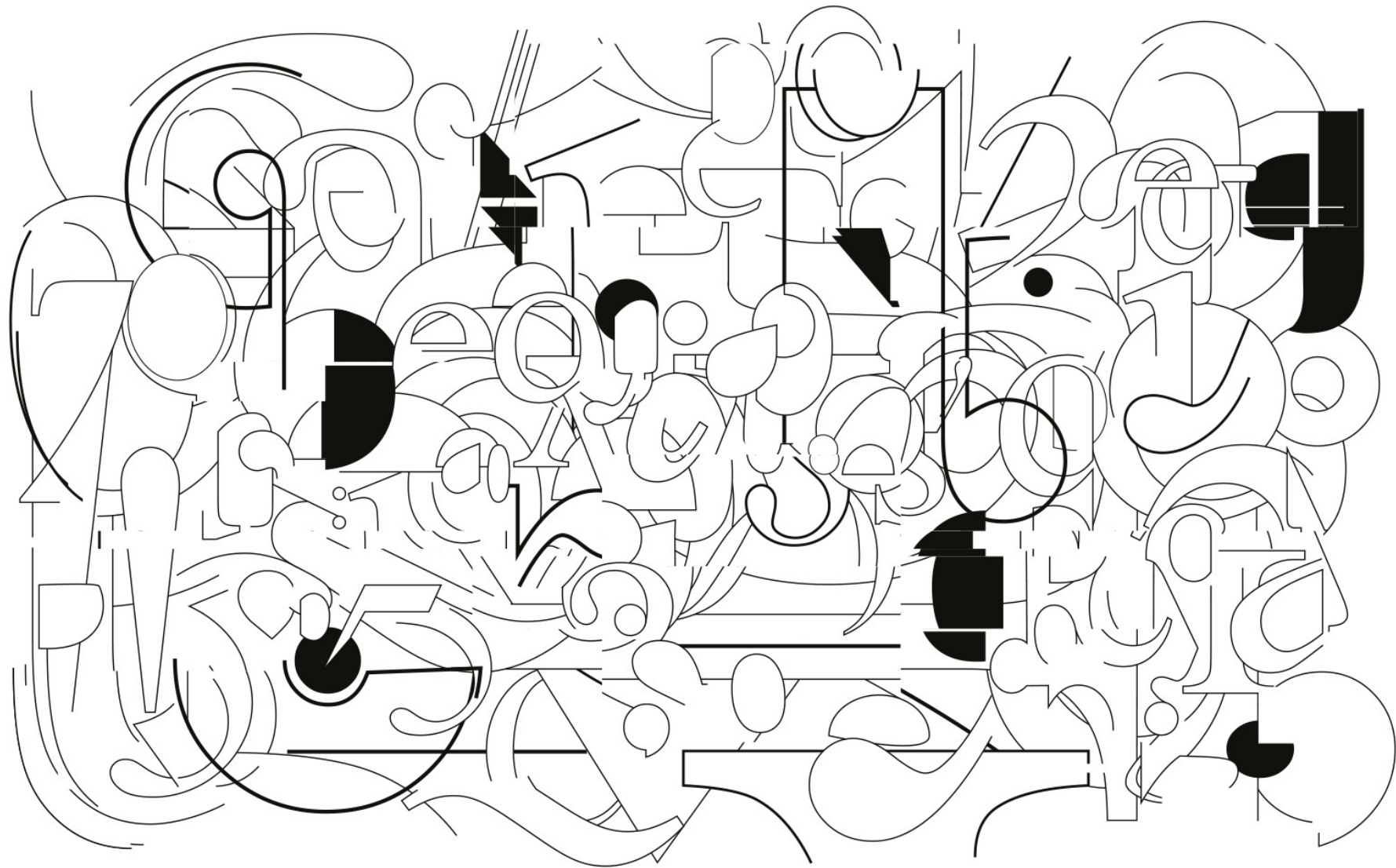
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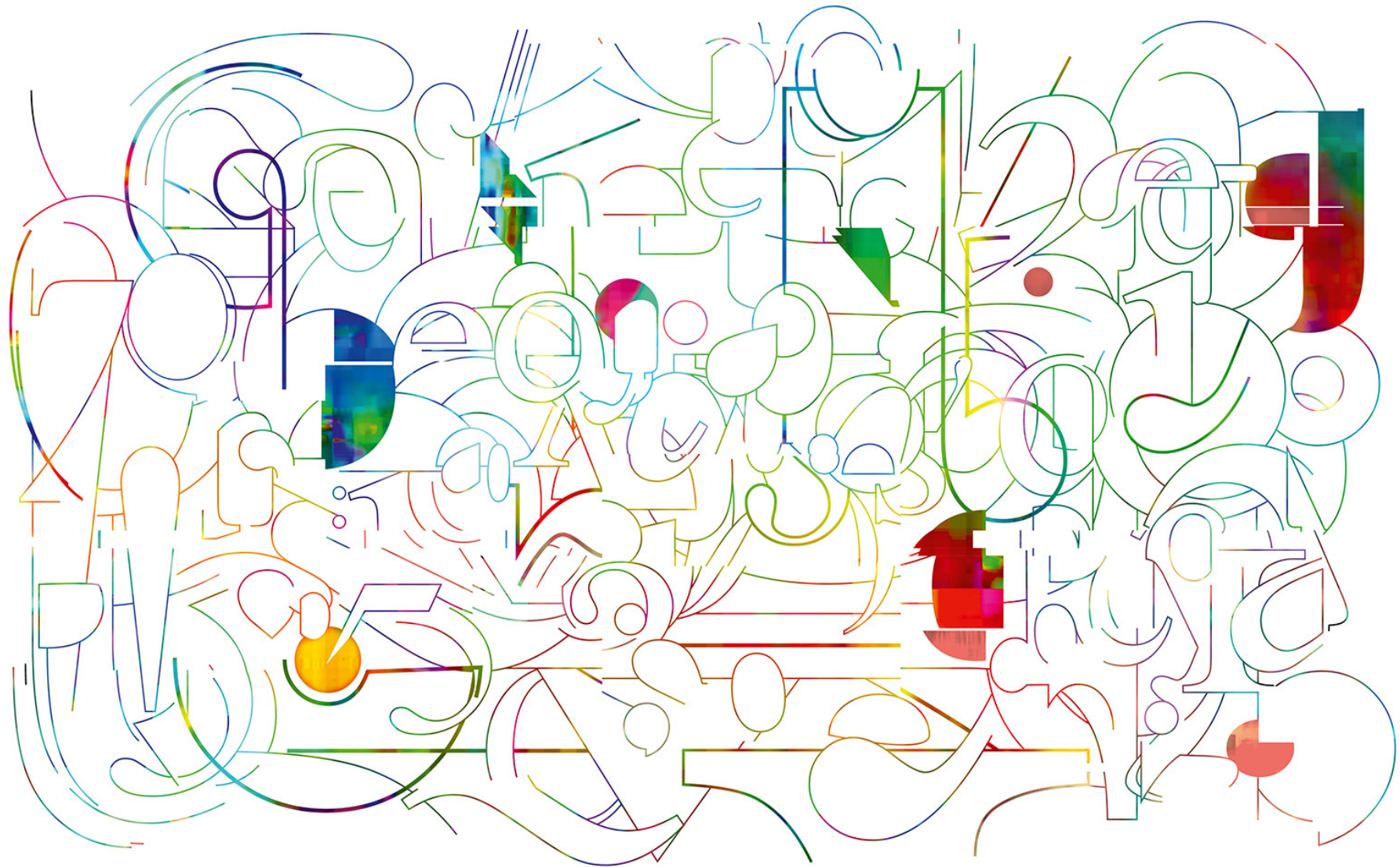
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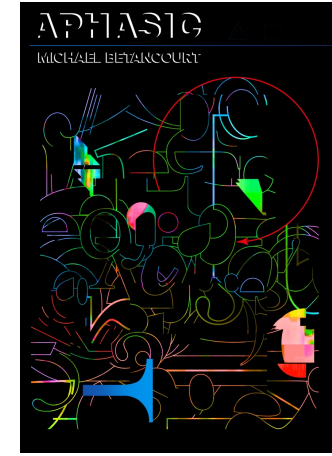
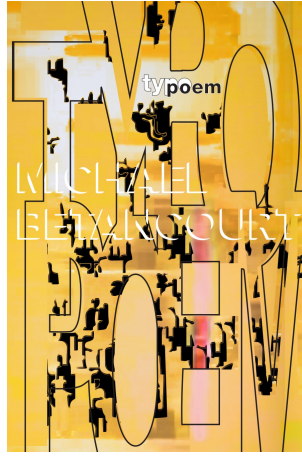
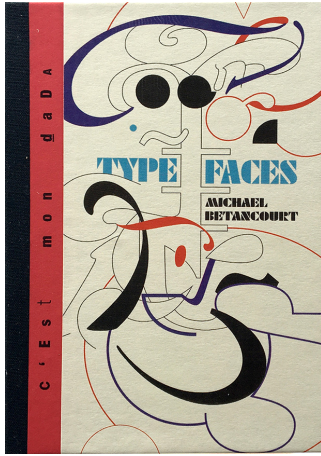
look

2°

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These instabilities of visual encounter versus linguistic recognition are the central concern of my work with Asemic poetry (*Typoems*).

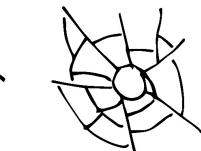
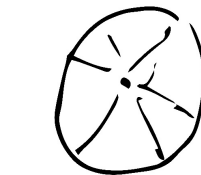
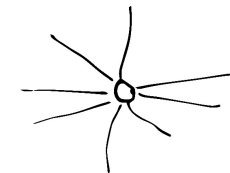
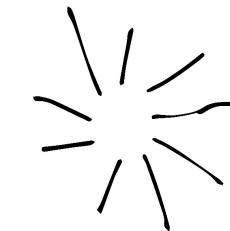
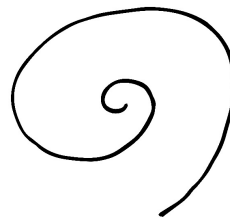
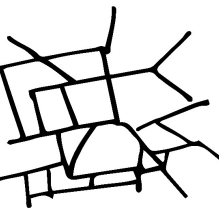
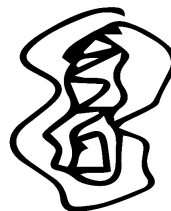
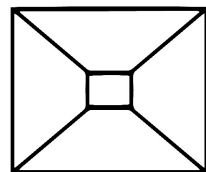
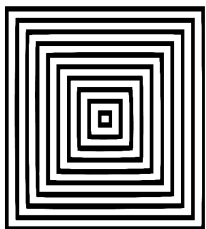
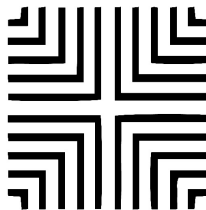
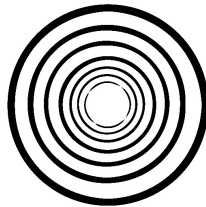
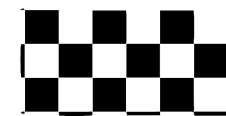
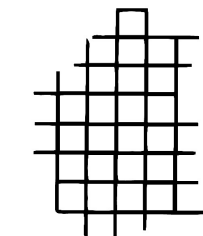
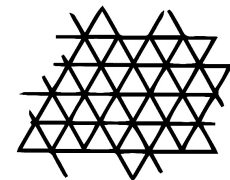
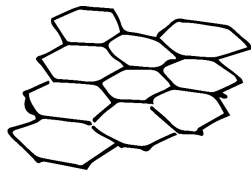
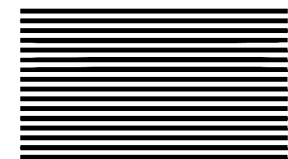


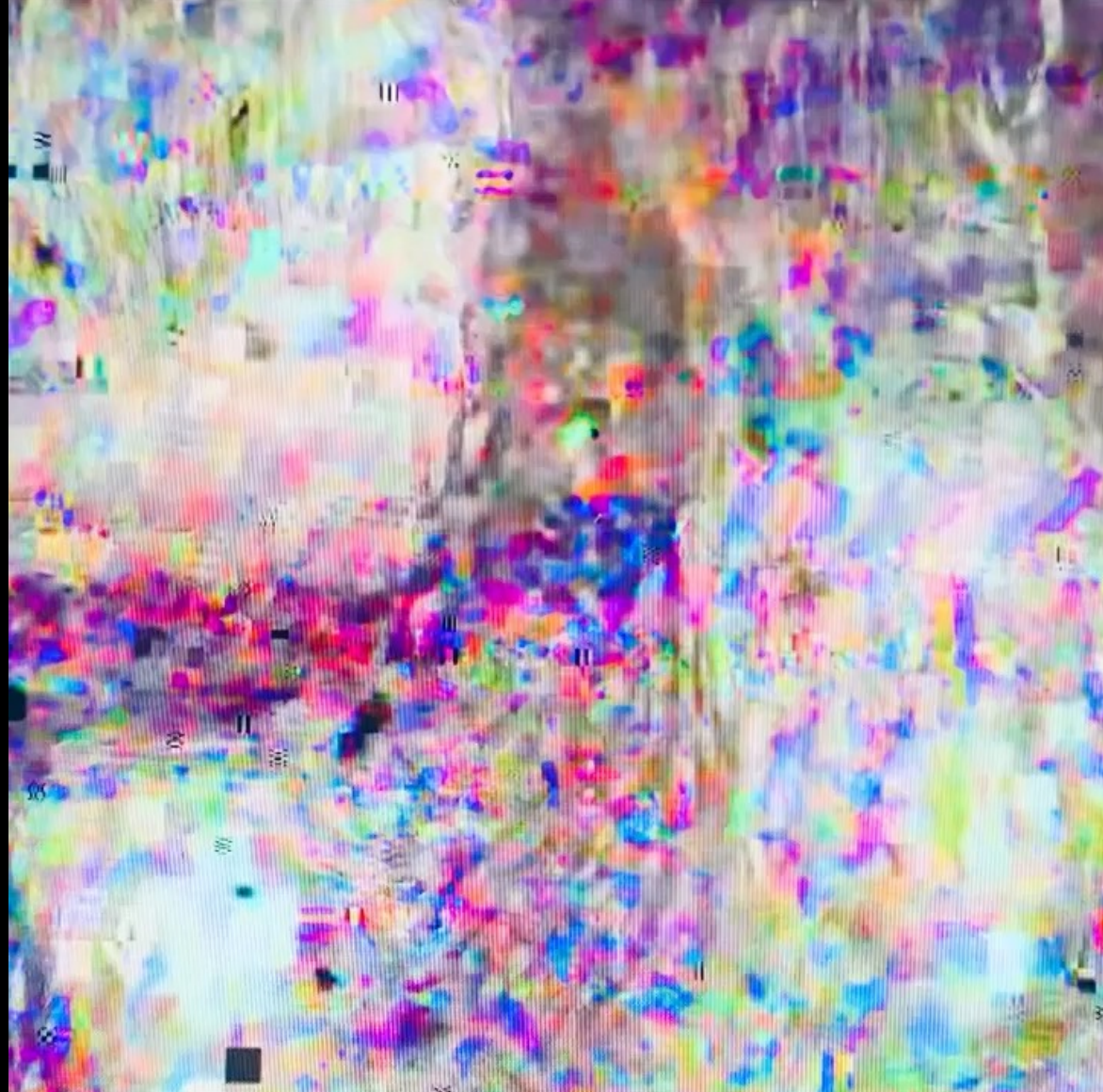
**GLITCH ART** is an aesthetic expression (symbolic interpretation) that can also serve as an indicator for the normally hidden operations of machine function (diagnostic recognition). It depends on the recognition of iconography shared between historical abstract art, the visual music tradition, and the contemporary, generative products of machine operations.



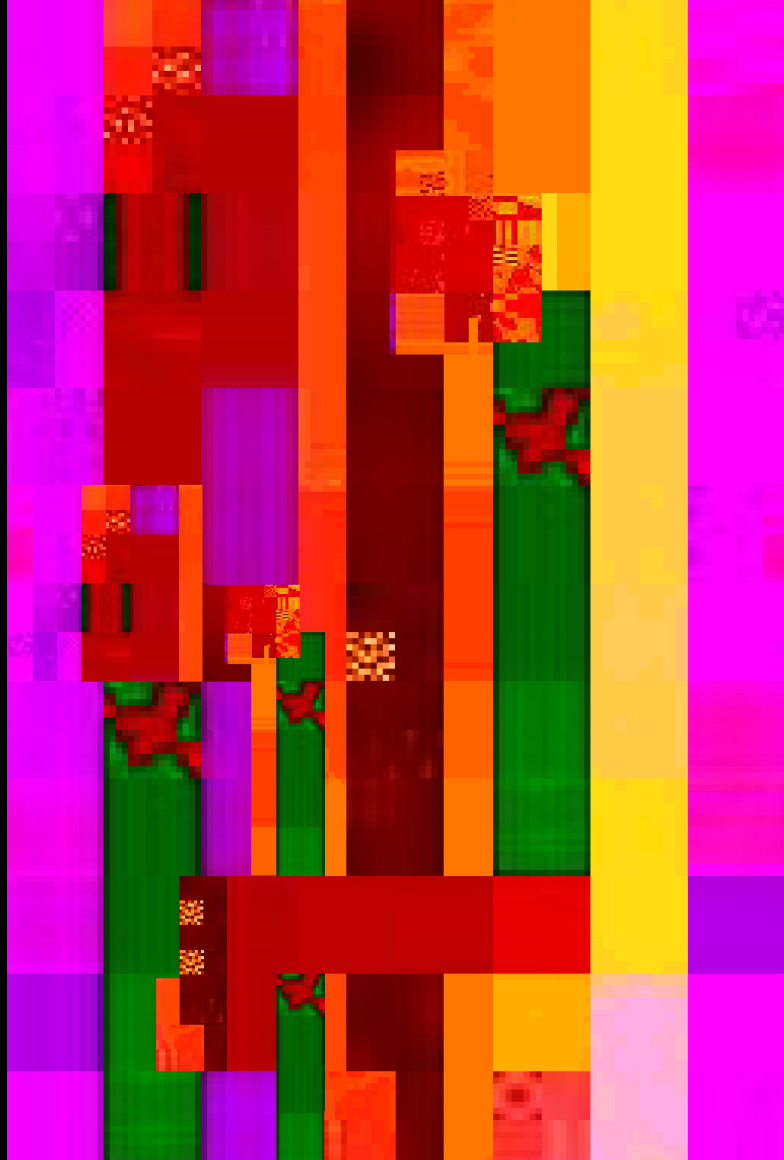
*Seine* (1951)  
Ellsworth Kelly

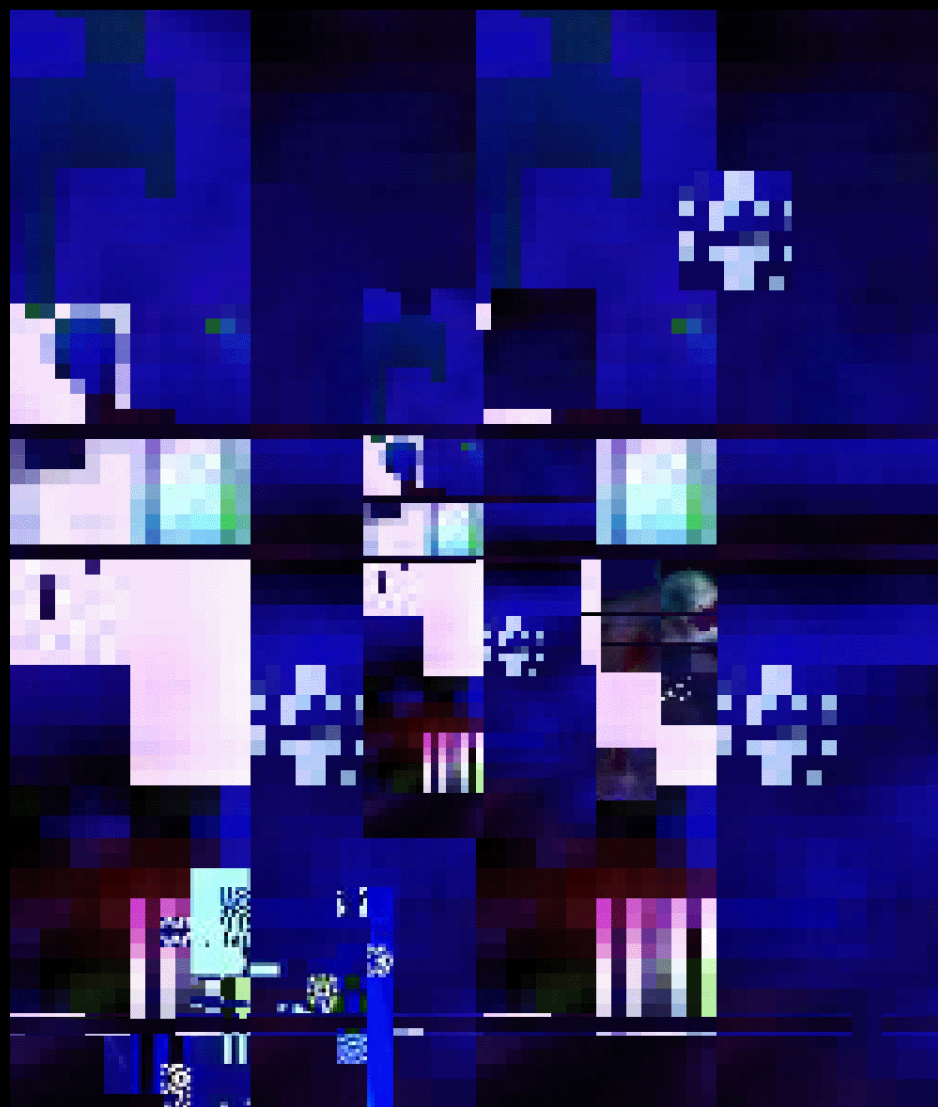














## HARDWARE GLITCHES

*(display system)*

NO  
DAMAGE

INCREASING EXTENT OF INTEGRAL BREAKDOWN



distortion



misregistration



mechanical  
failure

## SOFTWARE GLITCHES

*(datastream)*

RUINED  
SOURCE  
FILE



misalignment



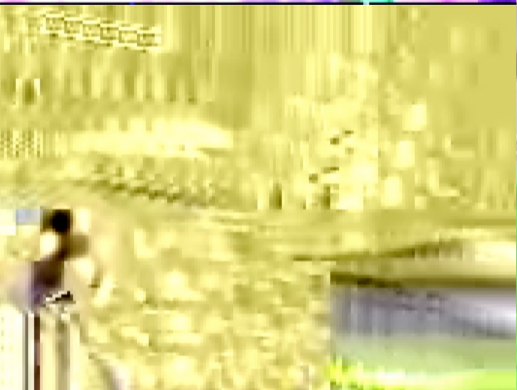
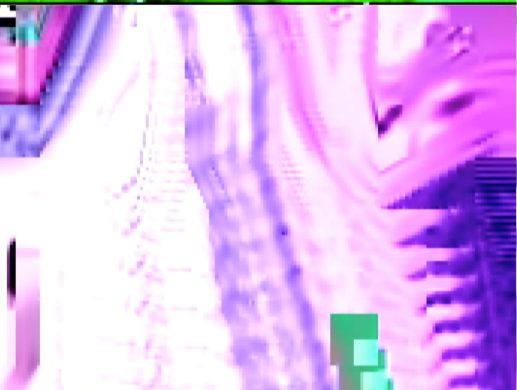
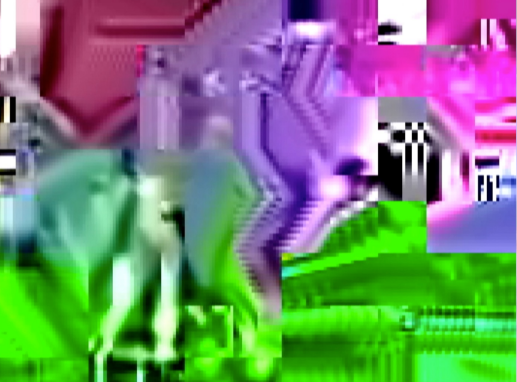
data  
manipulation

*unique*



*reproducible*

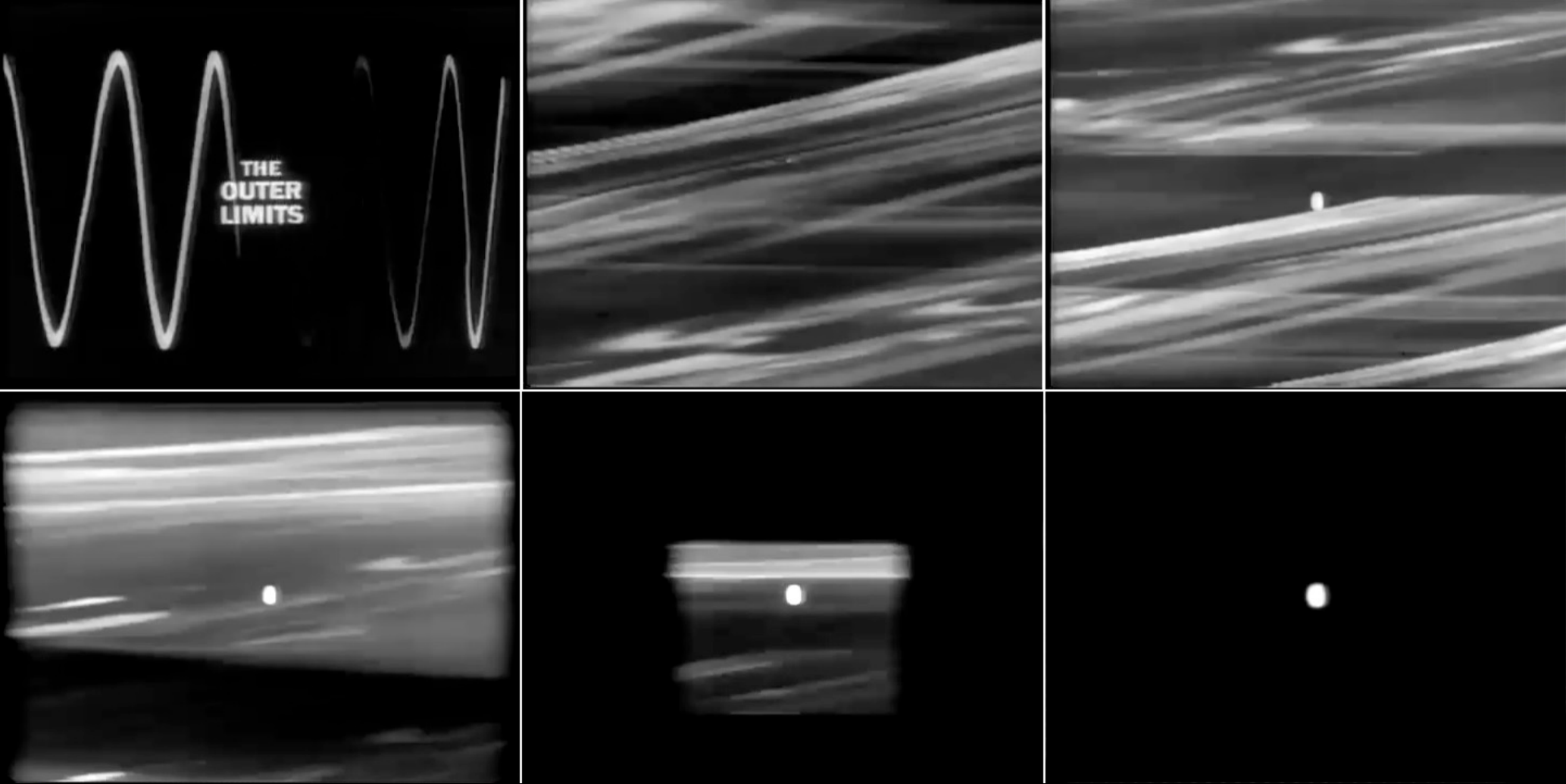






**Materiality** is a semantic function, *not* a product of the physical nature of the medium, but of the audience's acknowledgment of the “medium” as an element of articulation that impacts their engagement with the content being presented by it.





oscilloscope patterns and signal distortion from opening titles for *The Outer Limits*, ABC (1961)



**REAL BREAKDOWNS ARE RARELY VISIBLE: THE MACHINE SIMPLY STOPS WORKING**



Because we expect old, damaged archival footage to look old and damaged in a specific way, it allows the semiotic use of these material markers for that damage to become an expression.



*Citizen Kane* (1941)

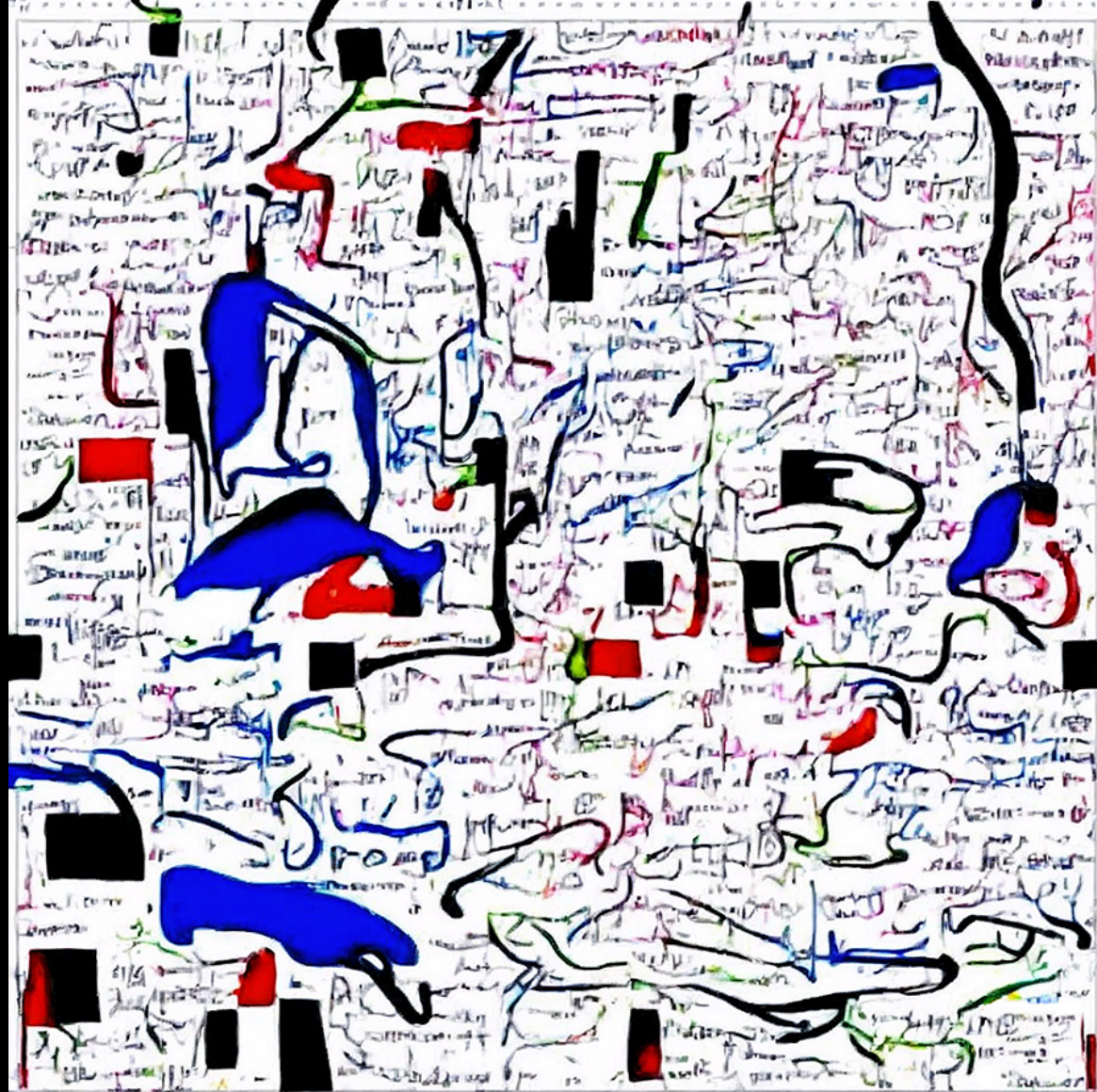




The ***intentional function*** is an autonomous assignment of “intent” to an image based on past experience with other images containing similar semantic cues.

A “selfie”  
created by  
the monkey  
named  
“Naruto,”  
a Celebes  
Crested  
Macaque  
(*Macaca nigra*)  
in North  
Sulawesi,  
Indonesia,  
using  
equipment  
owned by  
photographer  
David Slater  
(2011)





The diagnostic identification of '**error**' is essential for the symbolic meaning in **Glitch Art**, *but incompatible with it.*



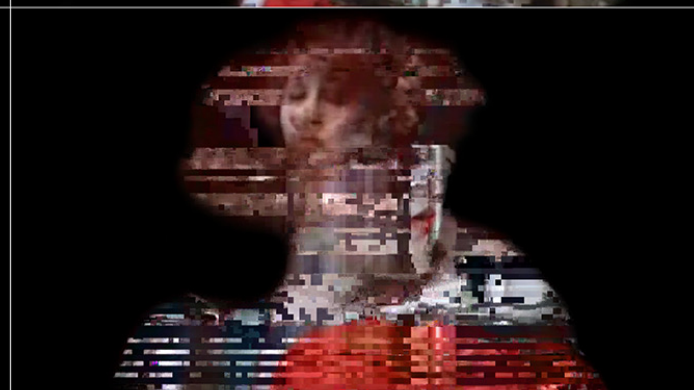
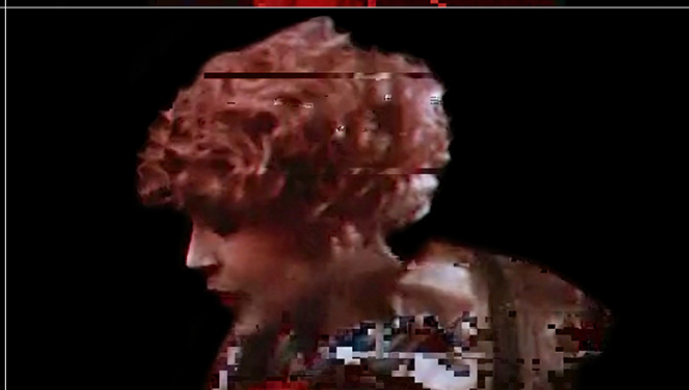
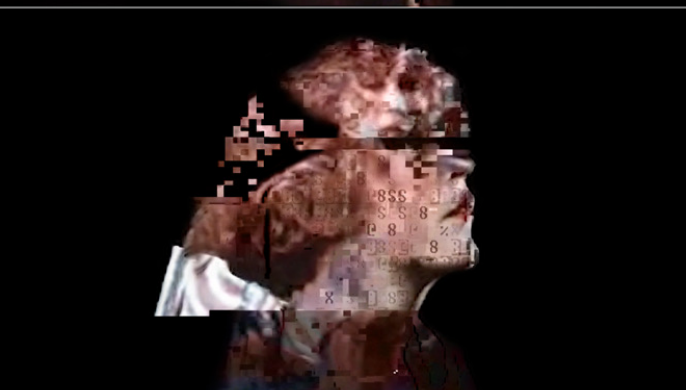
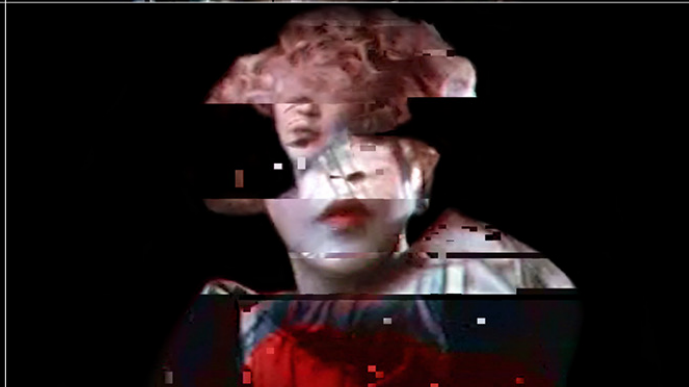




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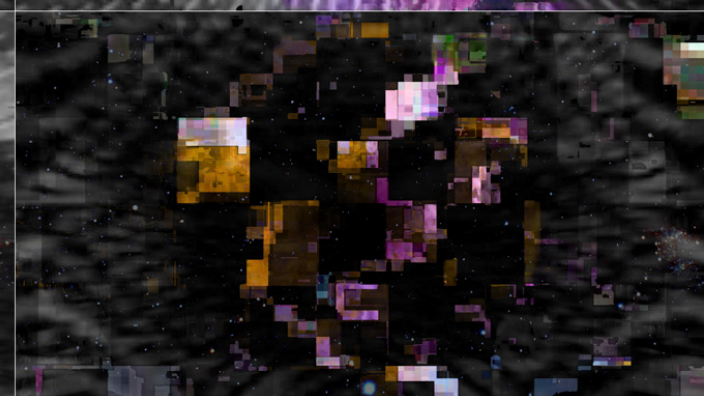
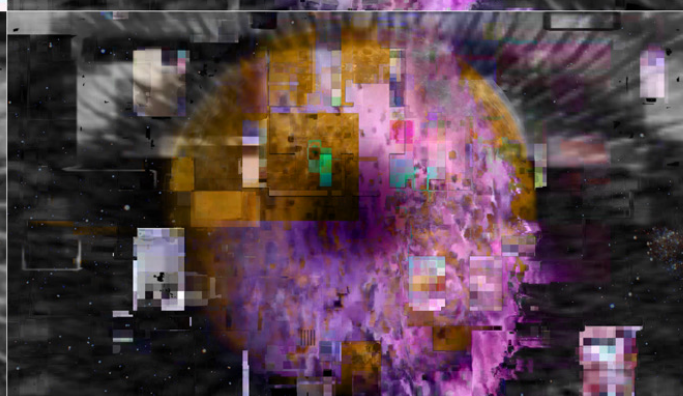
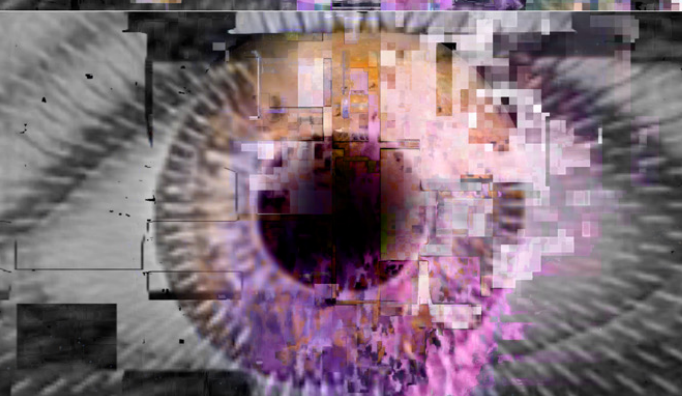
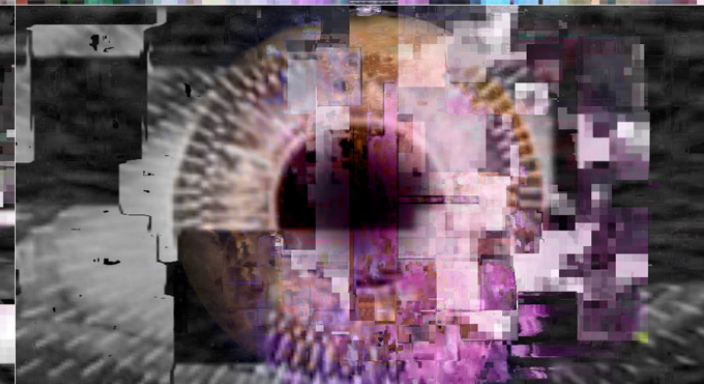
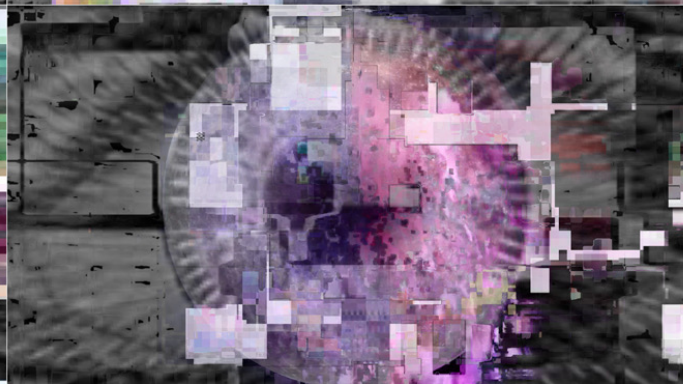




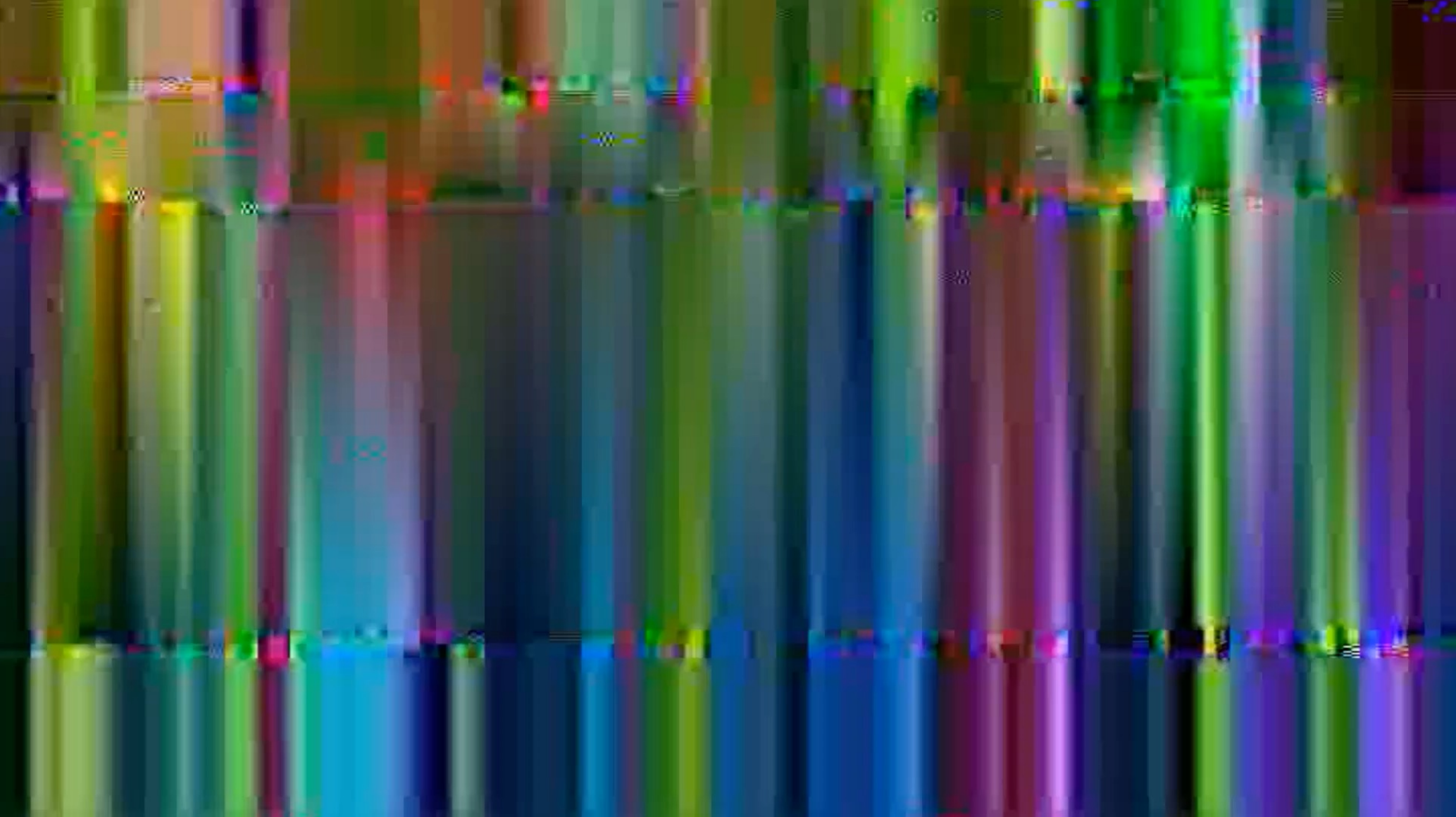
















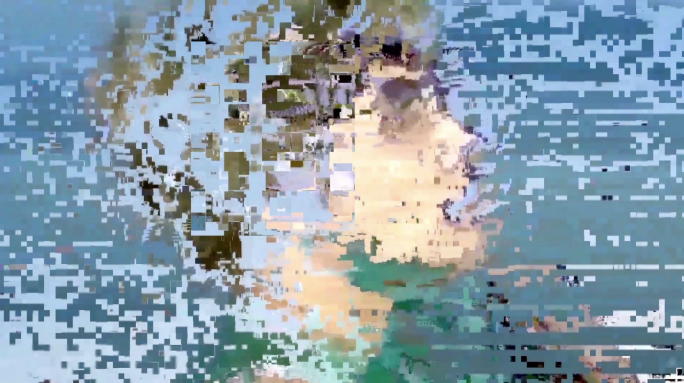
SCIENCE FICTION IS FANTASY

# GOING SOMEWHERE

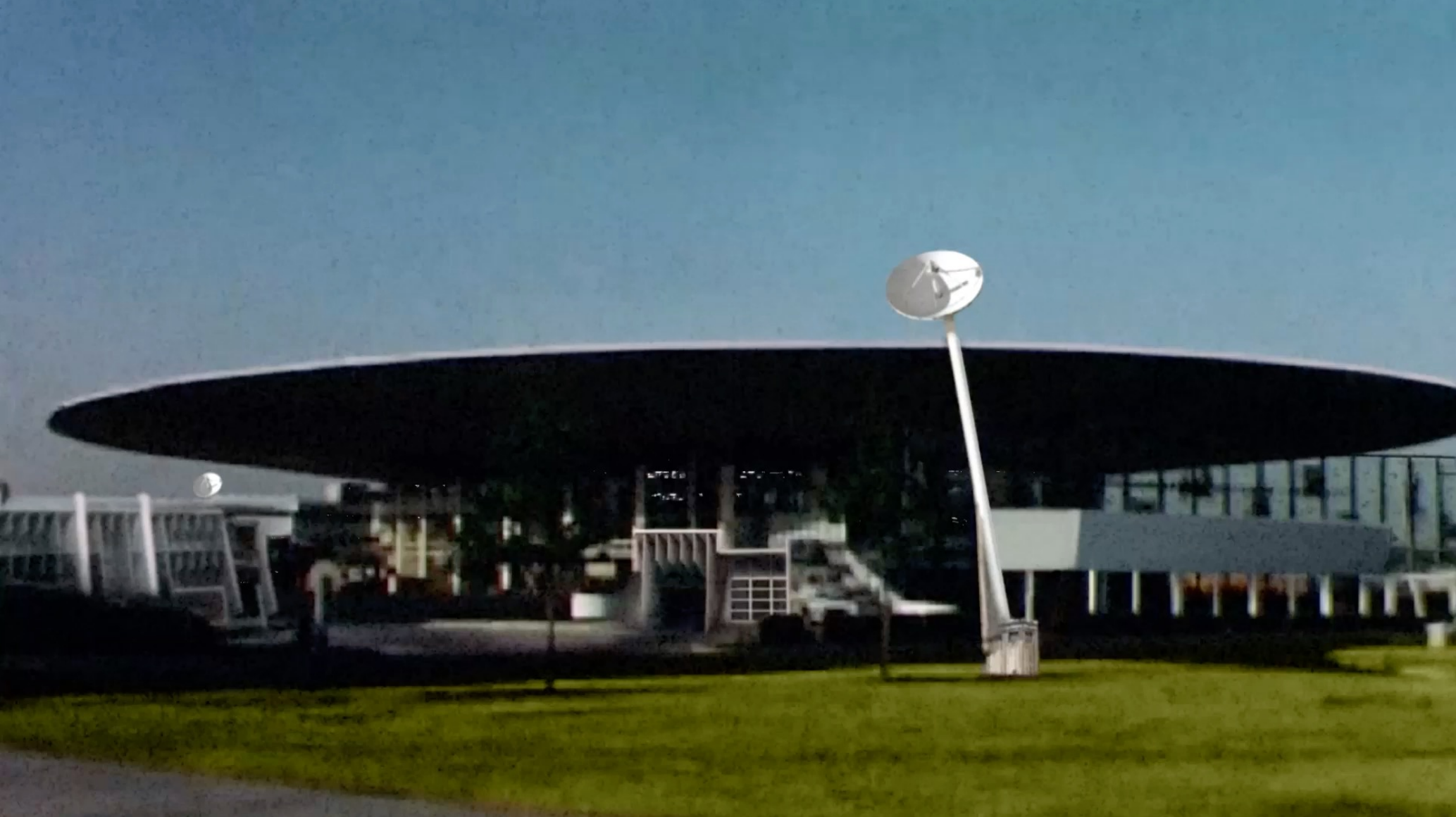
A MOVIE DESIGNED BY MICHAEL BETANCOURT

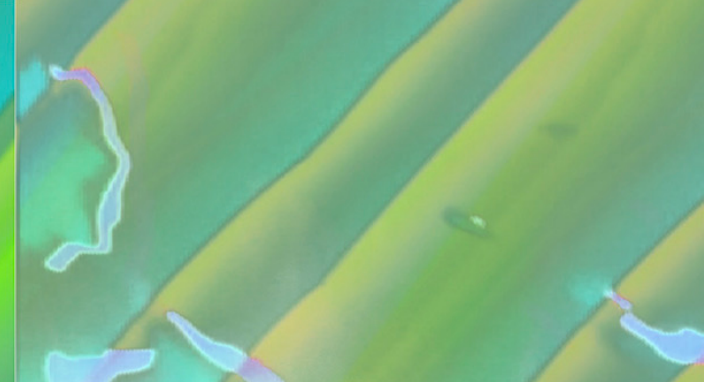
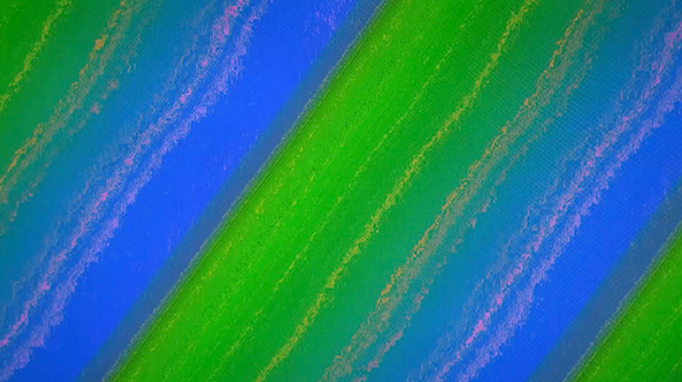
[WWW.MICHAELBETANCOURT.COM](http://WWW.MICHAELBETANCOURT.COM)



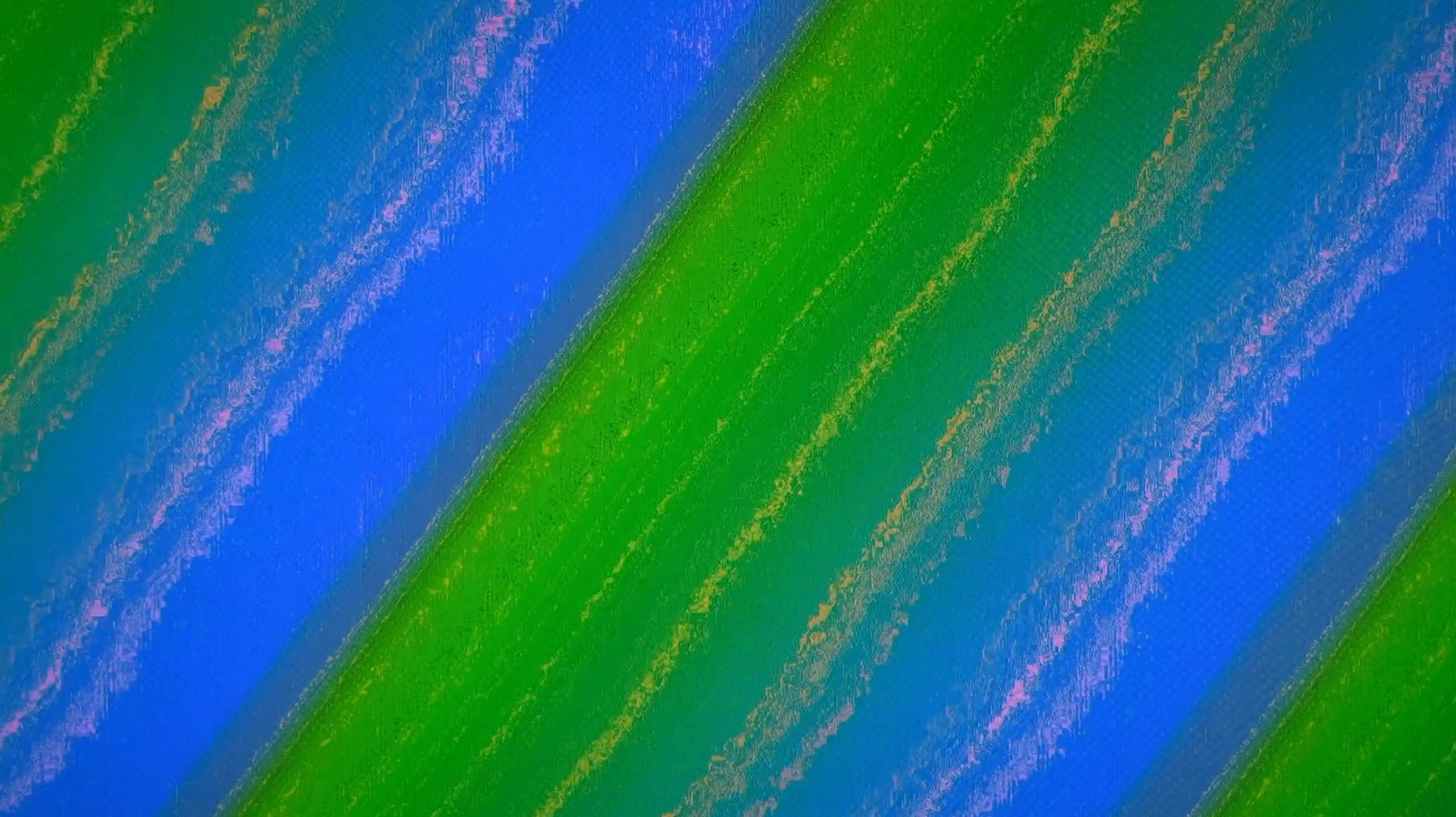








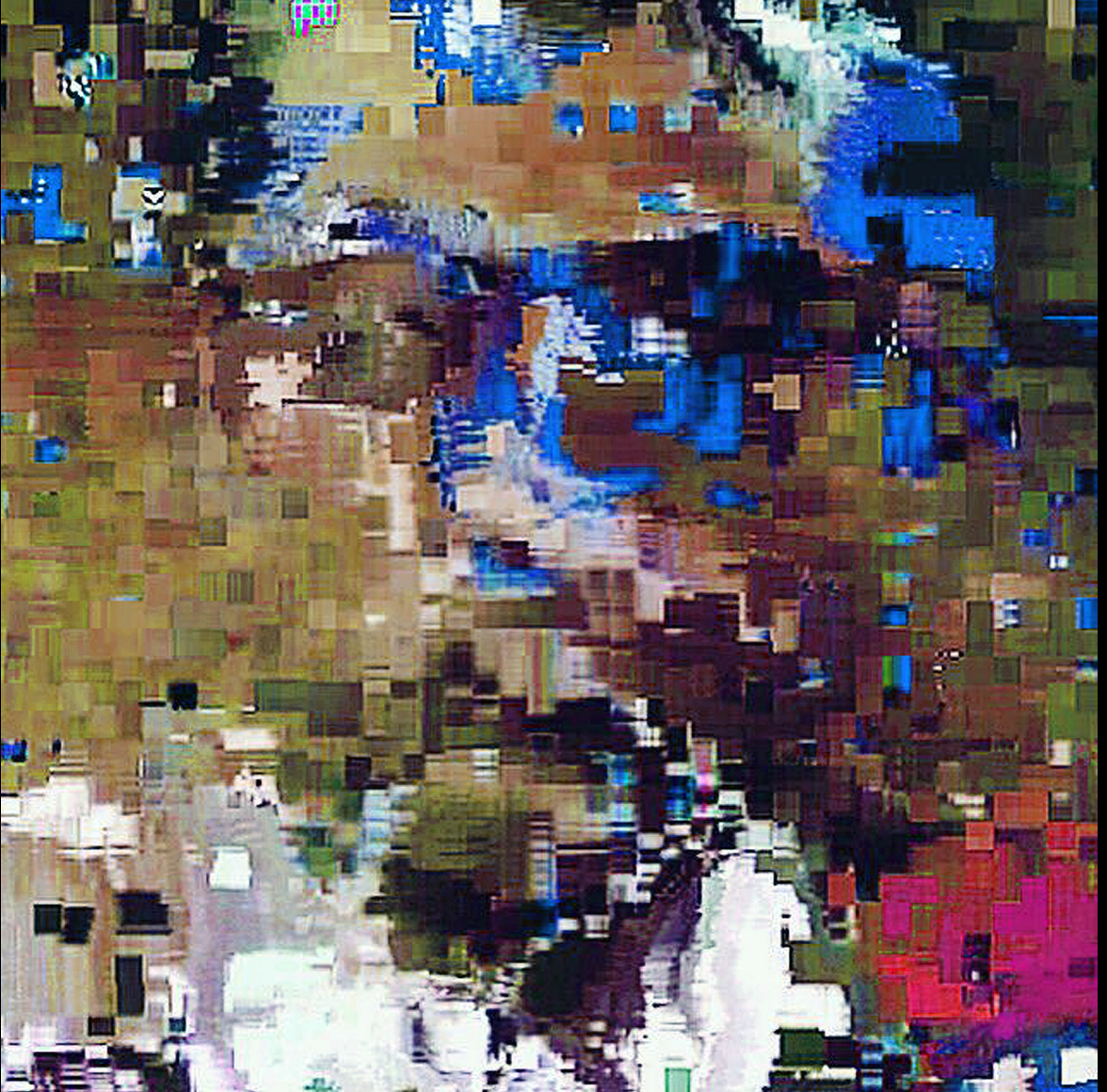




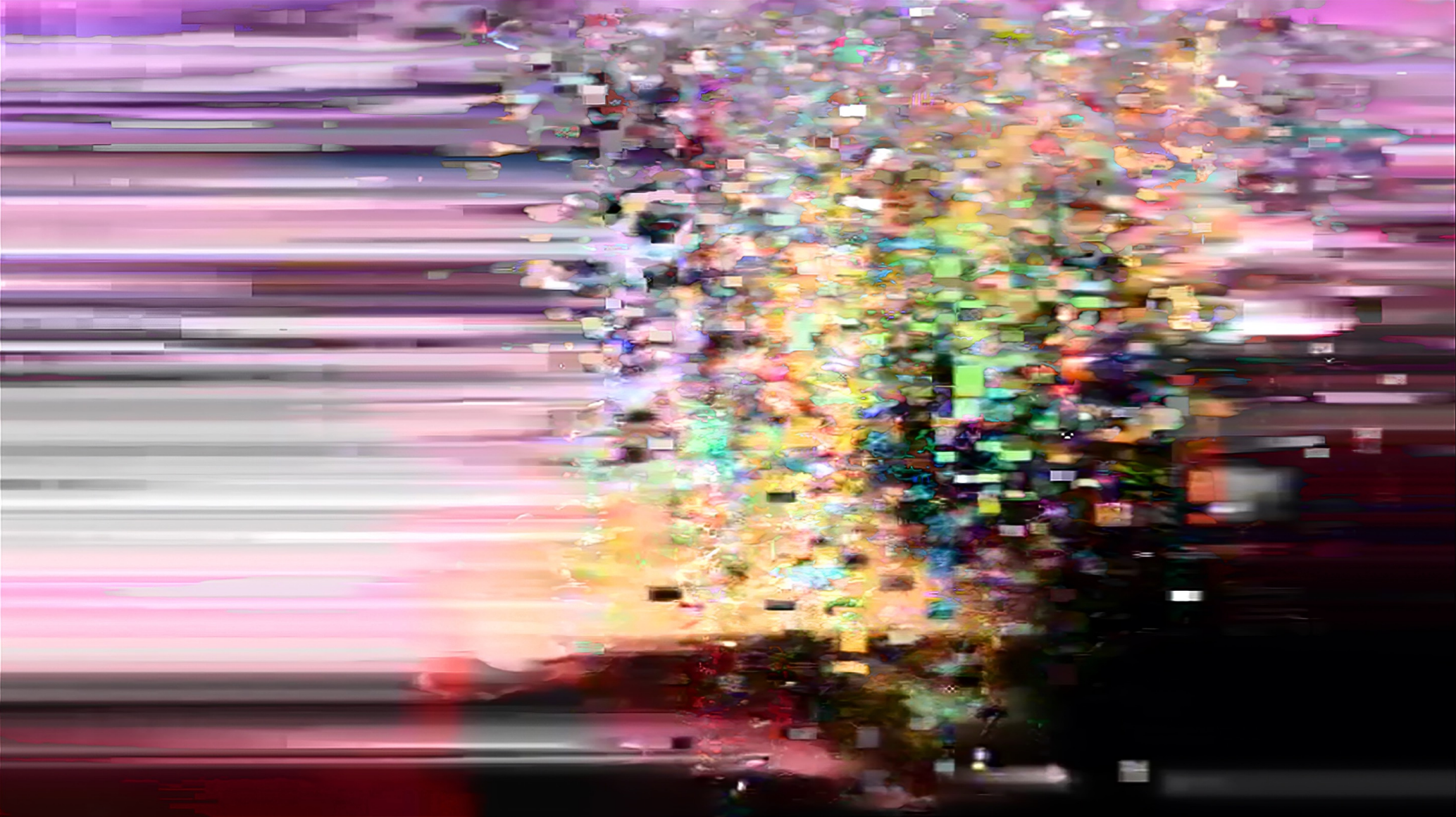
**Pareidolia** is the general term for images where we see something meaningful, such as a face, yet there is no face.

These pictures *appear* to present meaningful content, such as a face or profile, but this recognition is in reality a function of how we mentally interpret visual stimulæ and have a bias in favor of seeing such imagery.





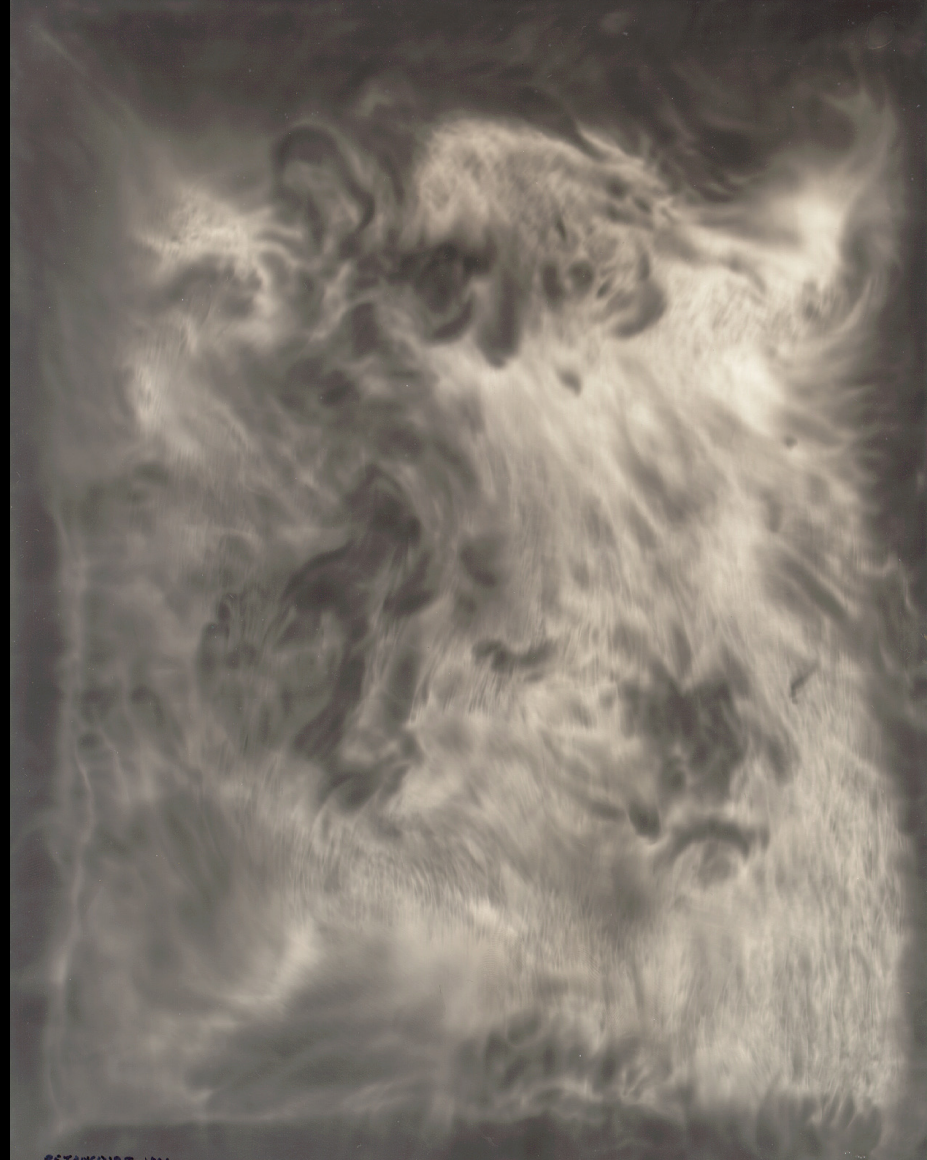








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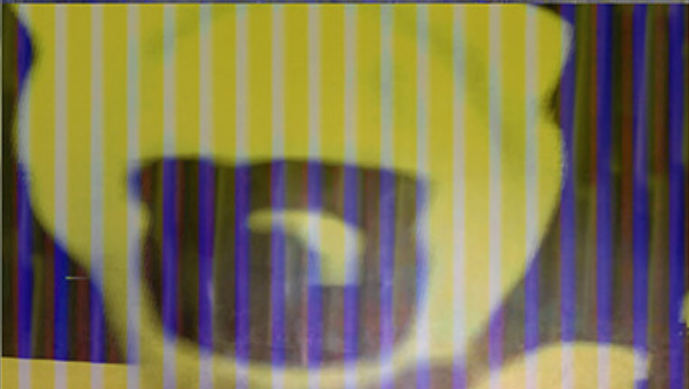
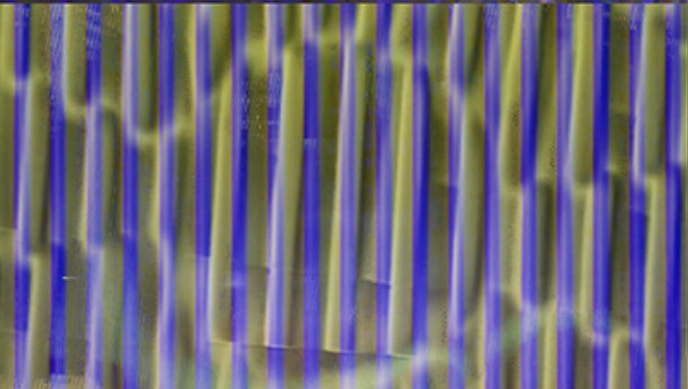
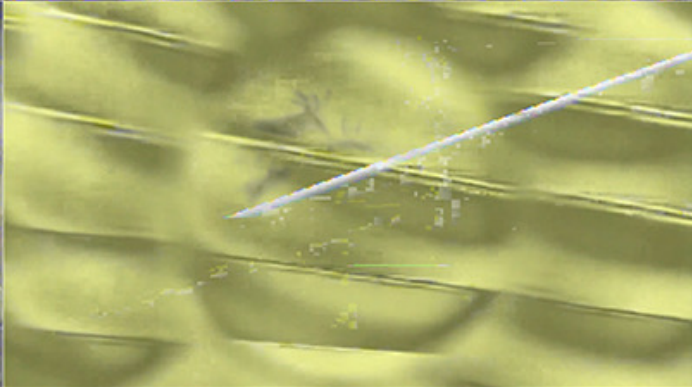
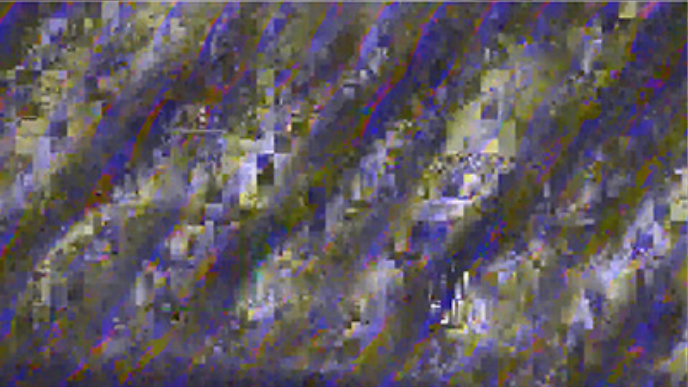
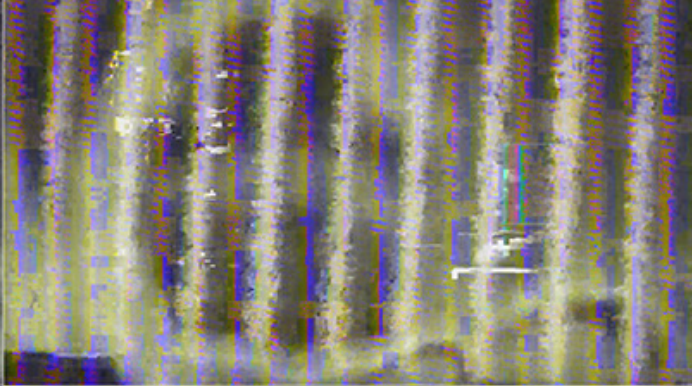
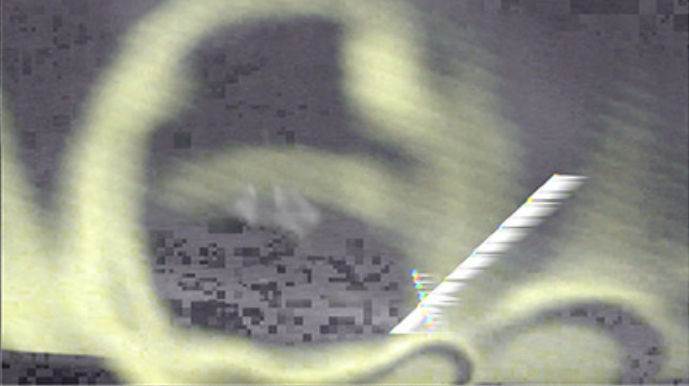
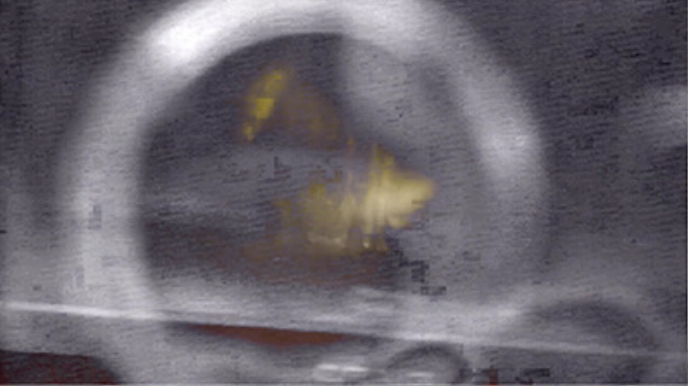


321A0002

















**The AI ‘machine’ is software, *not* hardware.**

**Alimages** demonstrate all recognitions depend on the familiarity of the semantic cues identified in the work.



*The Next Rembrandt* (2016)  
Bart Korsten, art director at  
J. Walter Thompson Amsterdam



*Mona Lisa Sunset* (2023)  
Alessandro Brunelli

*Where there can be no intent, there can also be no signification  
because there is no encoding of meaning for the audience to decode.*







In a Diffusion Model, the prompt (text or image) simply provides constraints for how the database call and data generates the Almage.





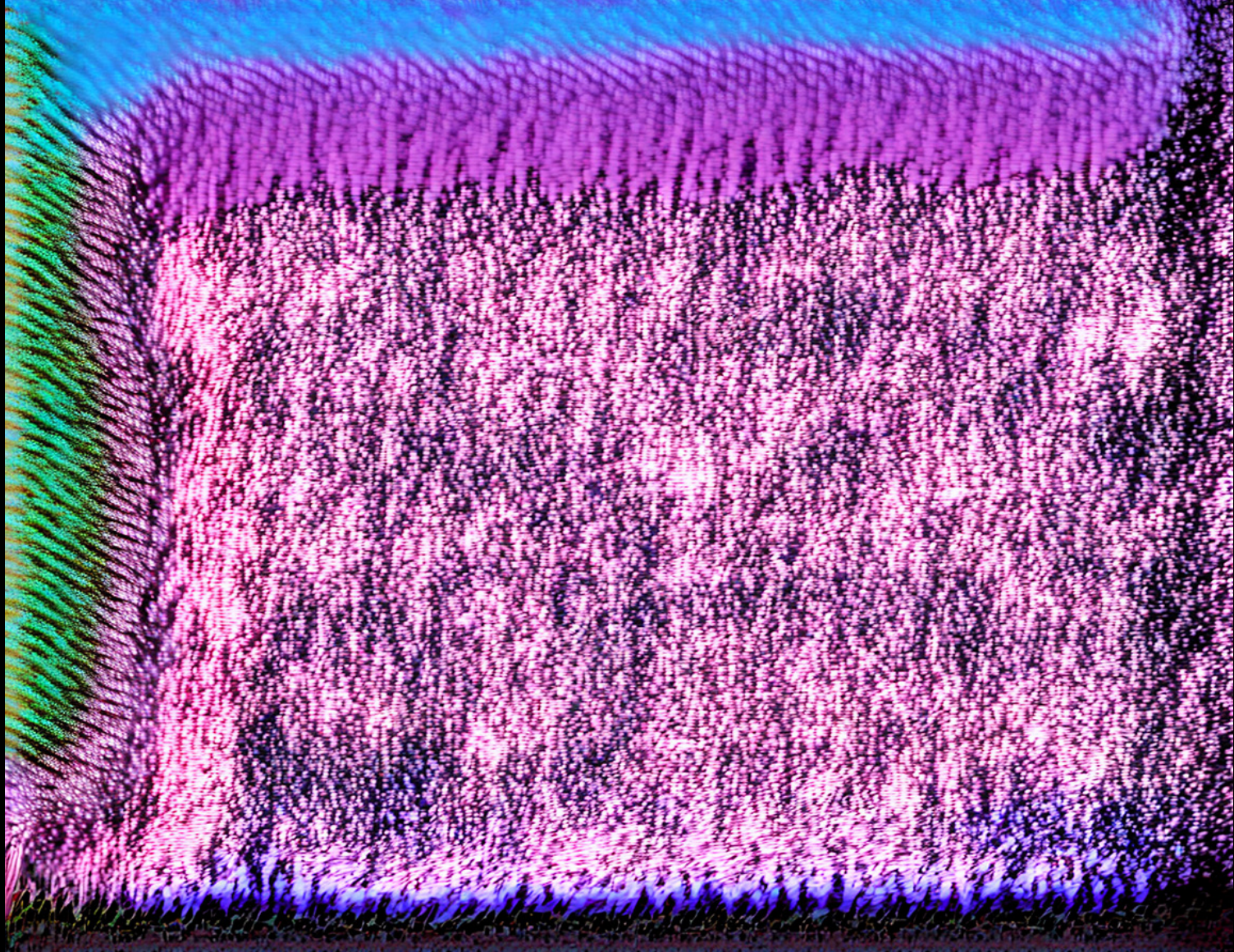
Mont Saint Michel, France  
Robert Lio

Glitching AI depends on a software ‘machine’ breakdown:

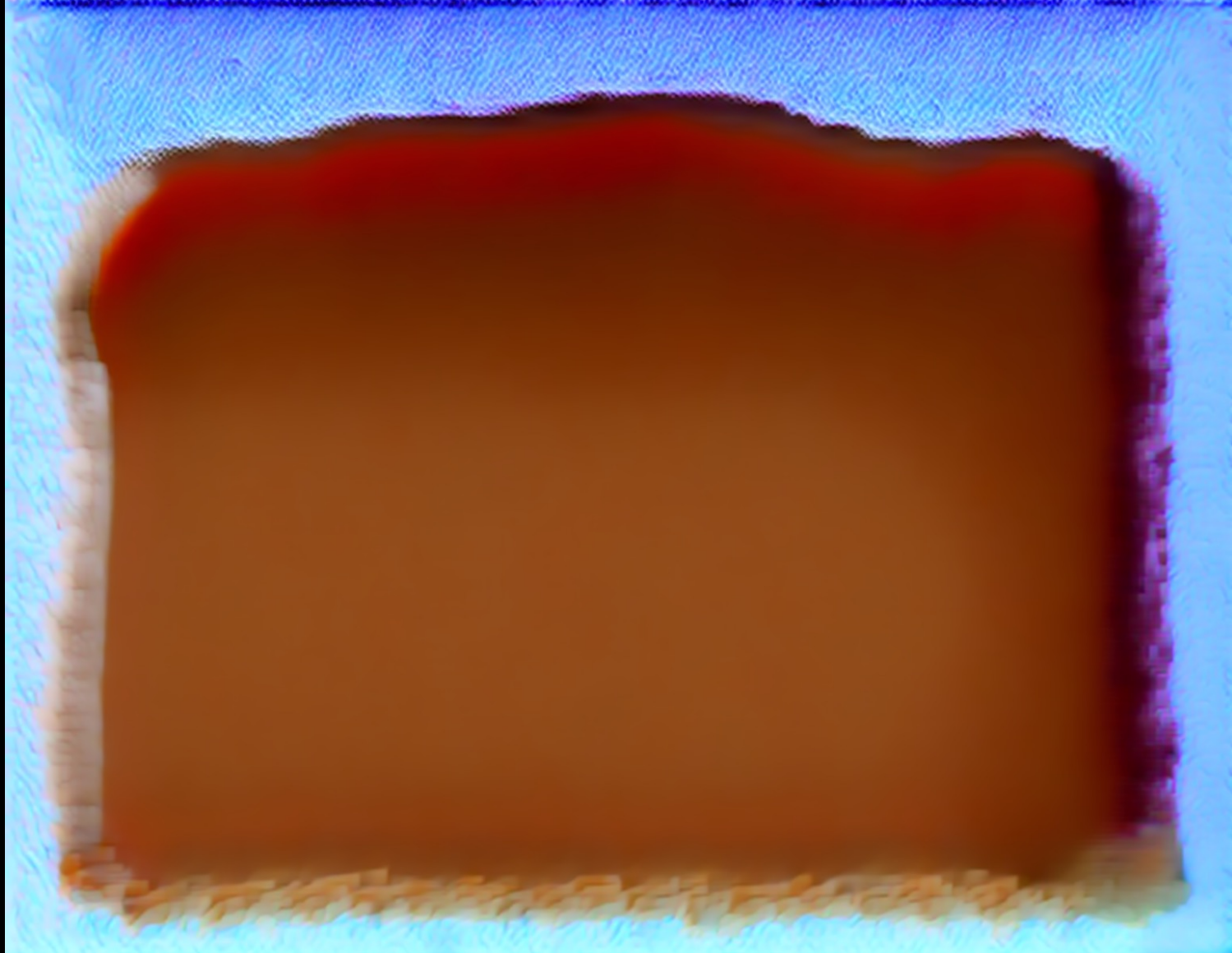
***an Almage that is a product of some failure in the rendering engine itself.***

Only those AI results that generate “noise” converge on the foundational basis of **Glitch Art**: the superposition of diagnostic and symbolic functions.







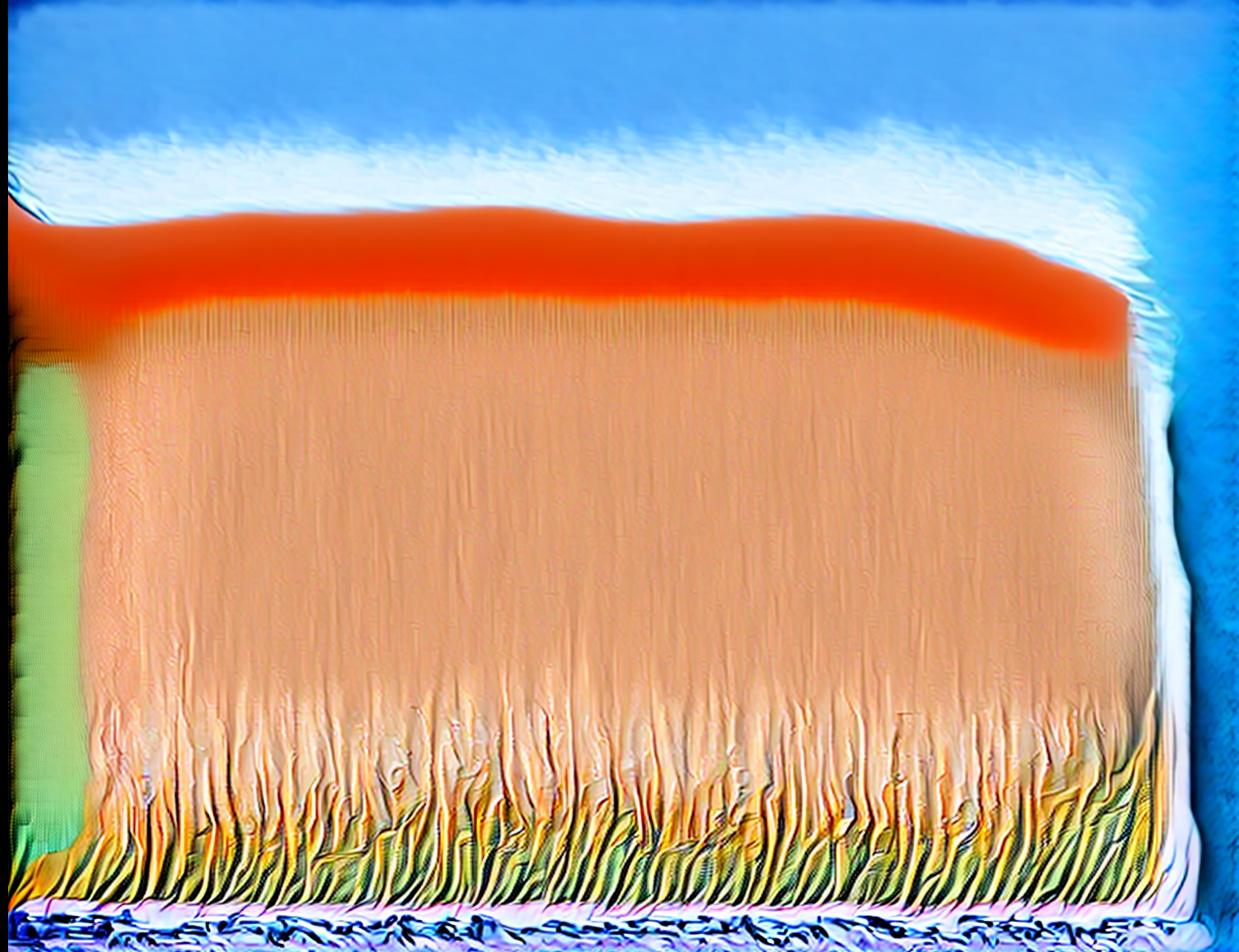


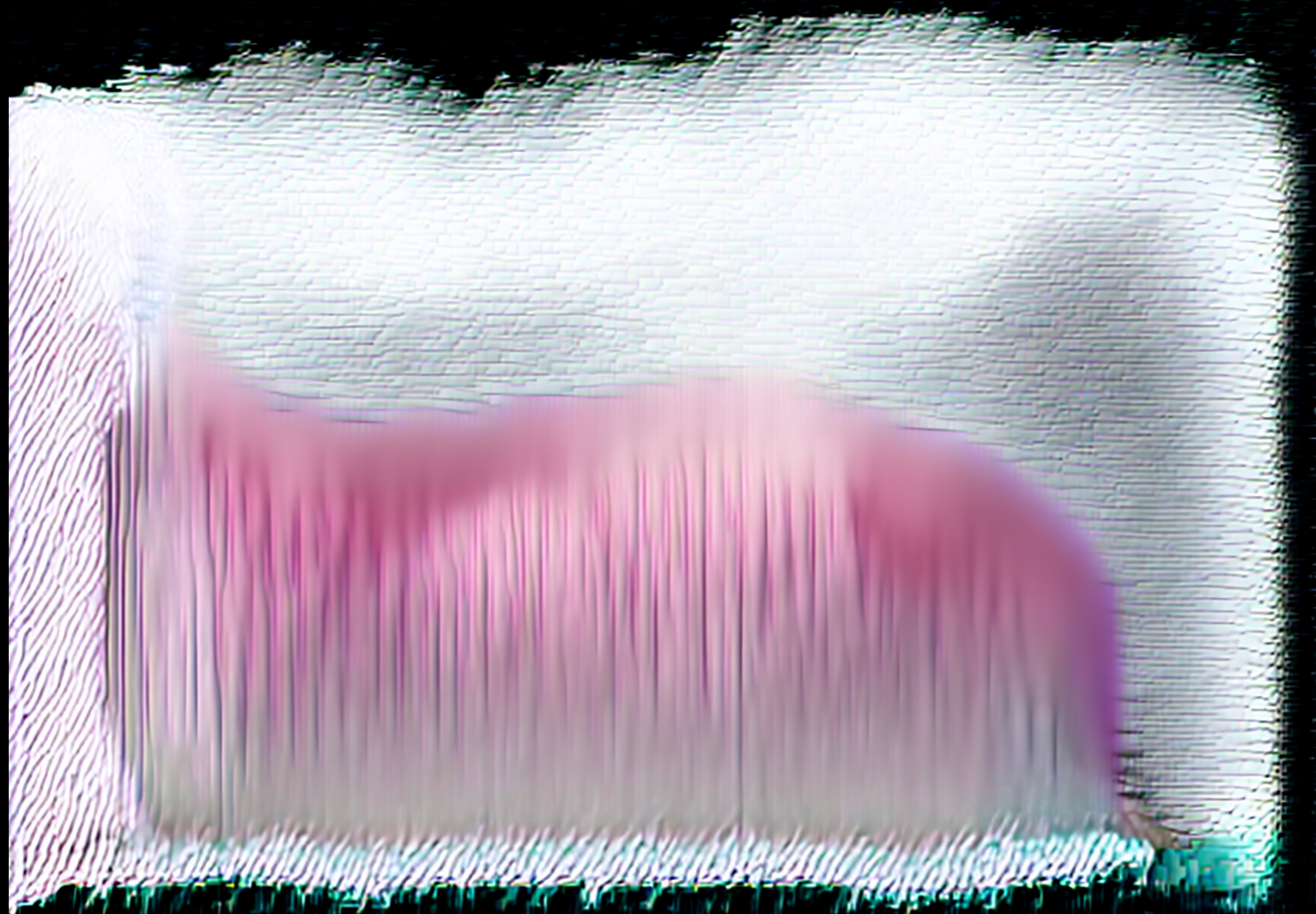
**Almaglitches** are made from LoRA (Low-Rank Adaptation) models in collision: *the work done by any single model is canceled by the other models.*

These glitches are a reflection of how these models can produce overfit effects.

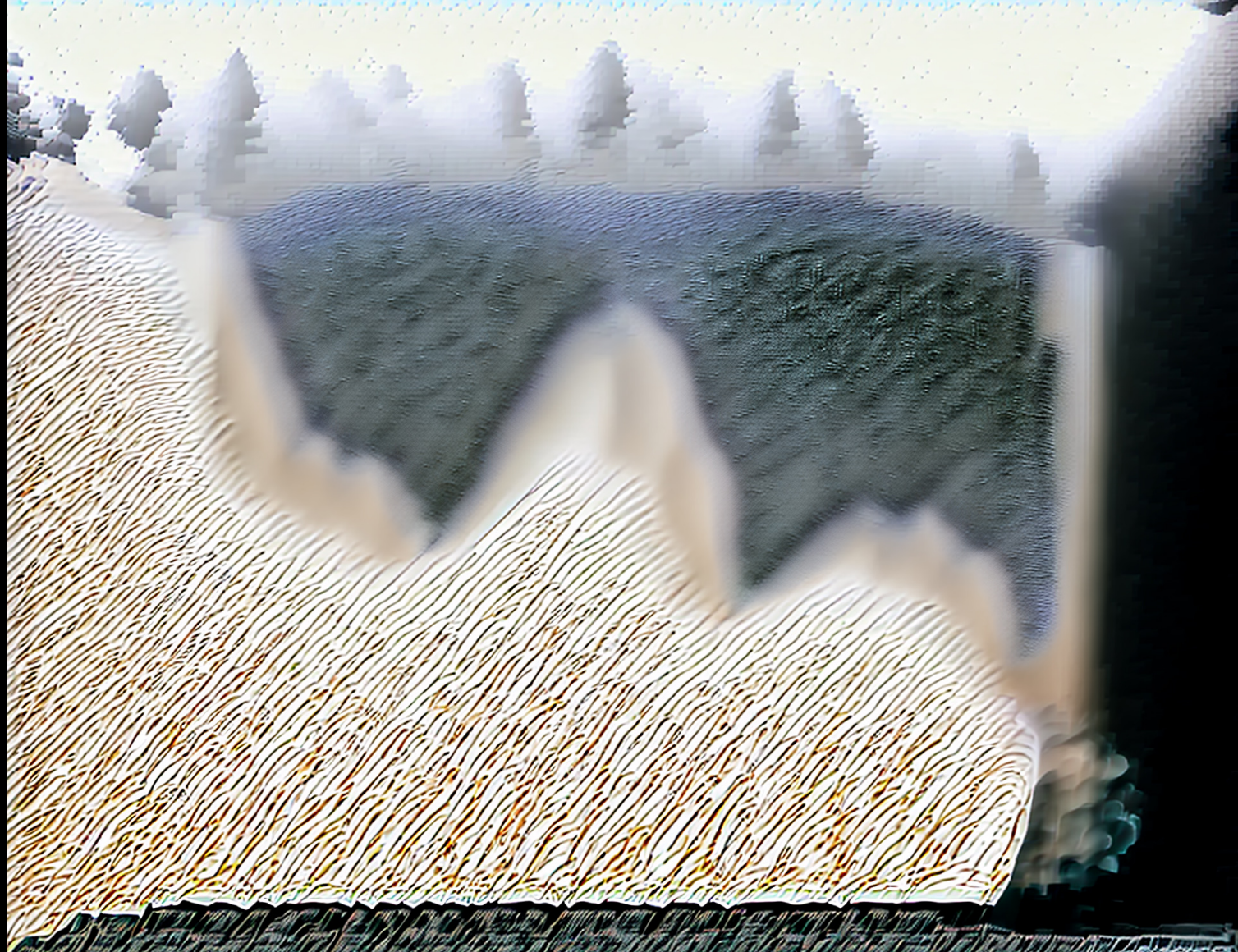
















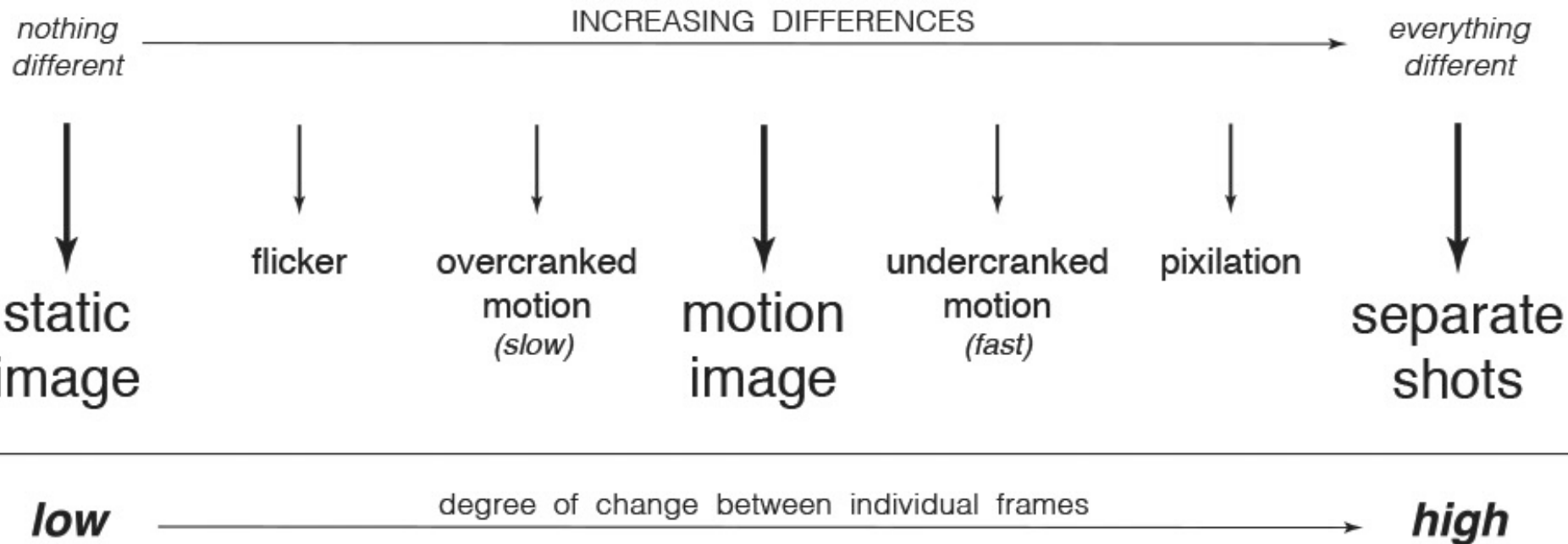




Tiny changes to the LoRAs model weights and/or diffusion seed creates tiny differences in the Almaglitch generated.



## PERCEPTION OF APPARENT MOTION (CINEMA)





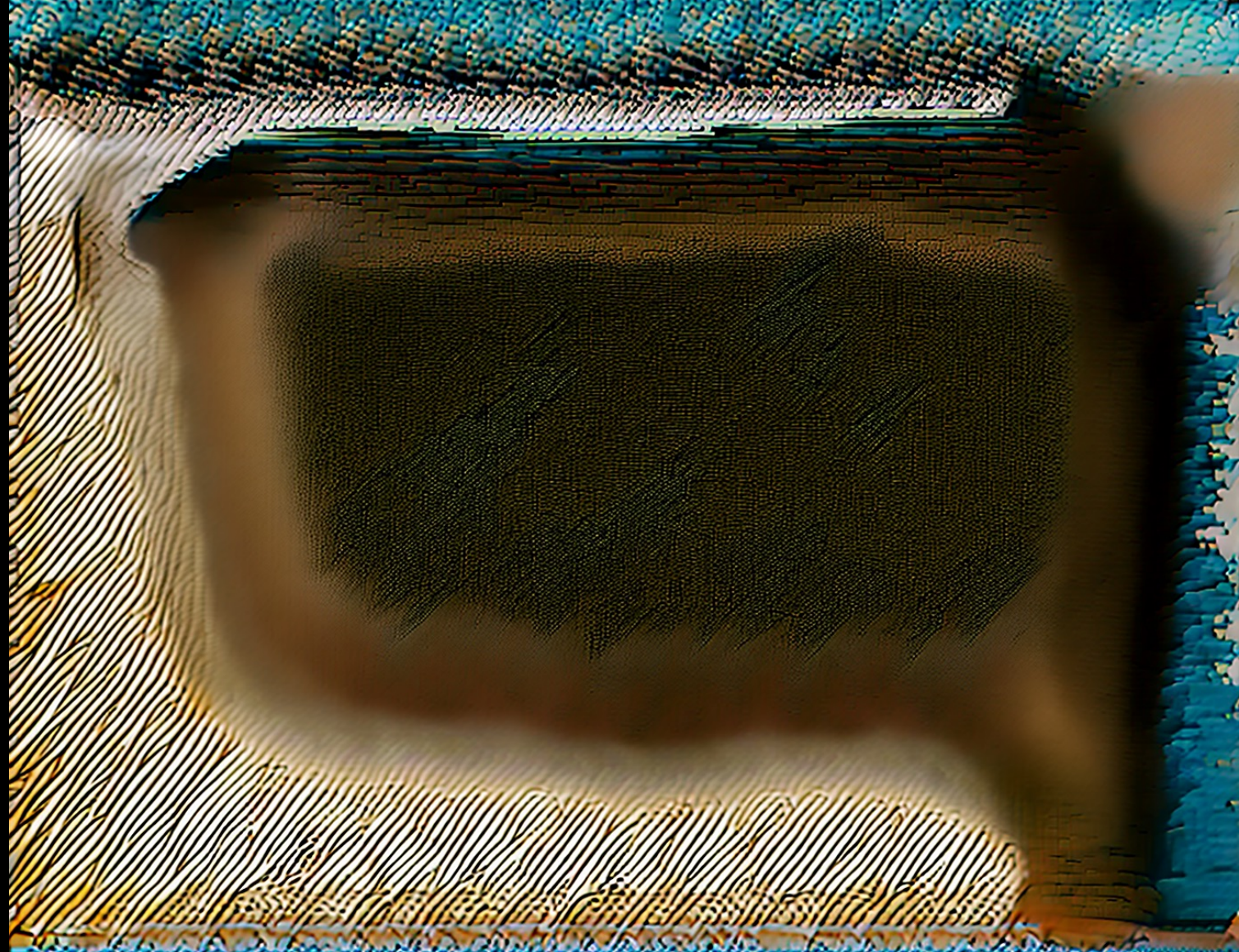




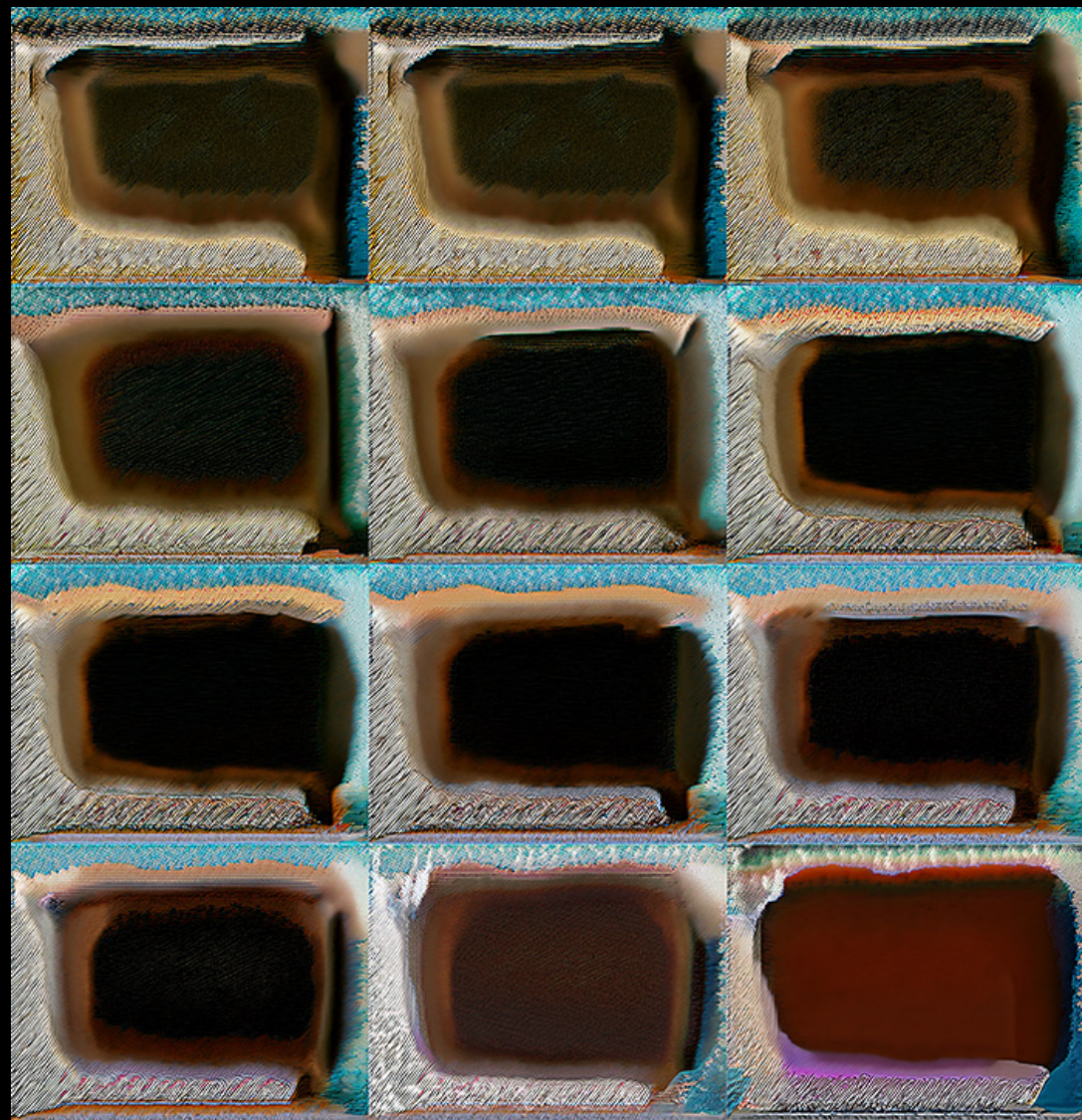


















## GUIDE FOR AI GLITCH GENERATION

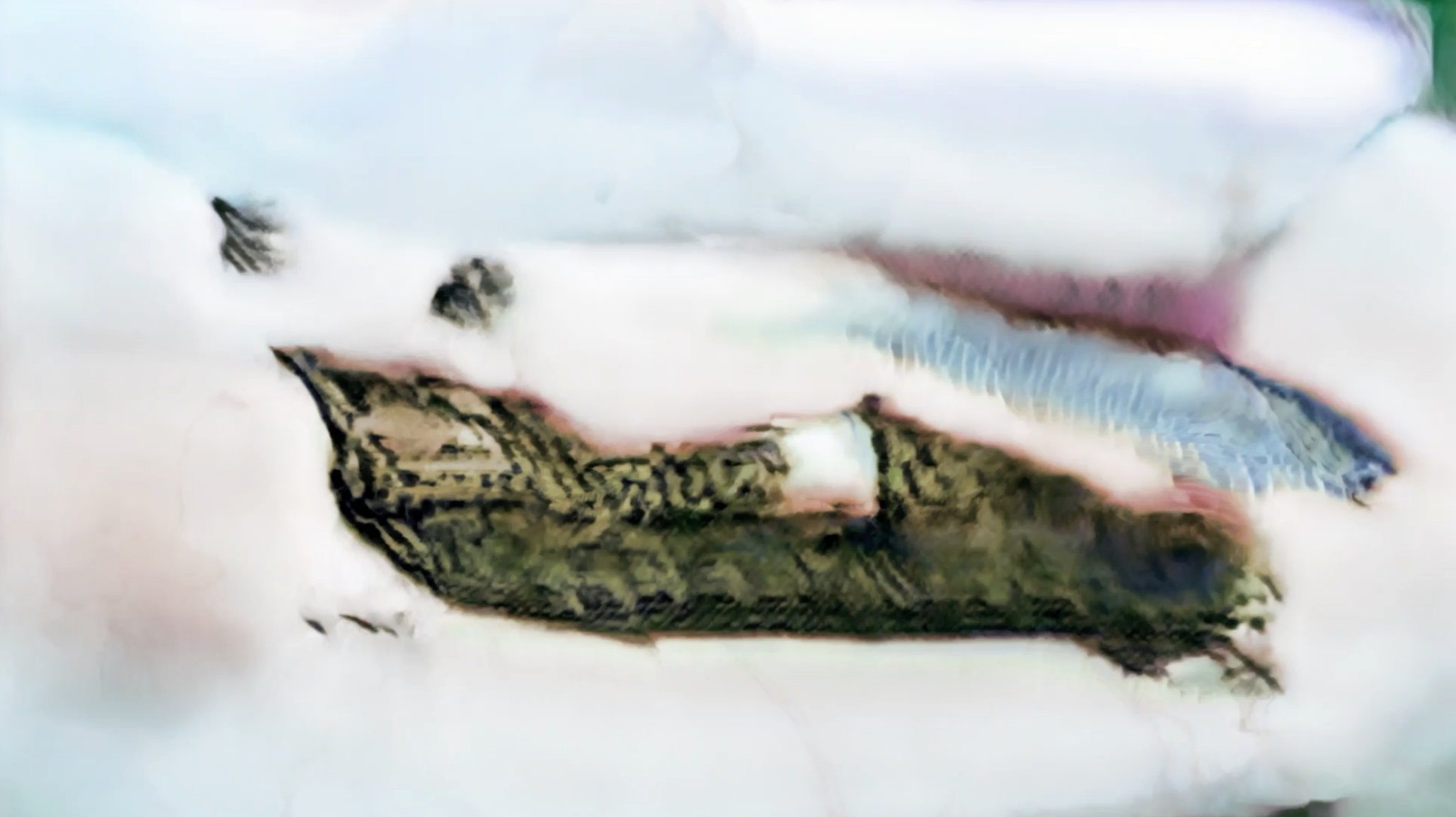
### AI GLITCH OUTPUT

### VARIATION

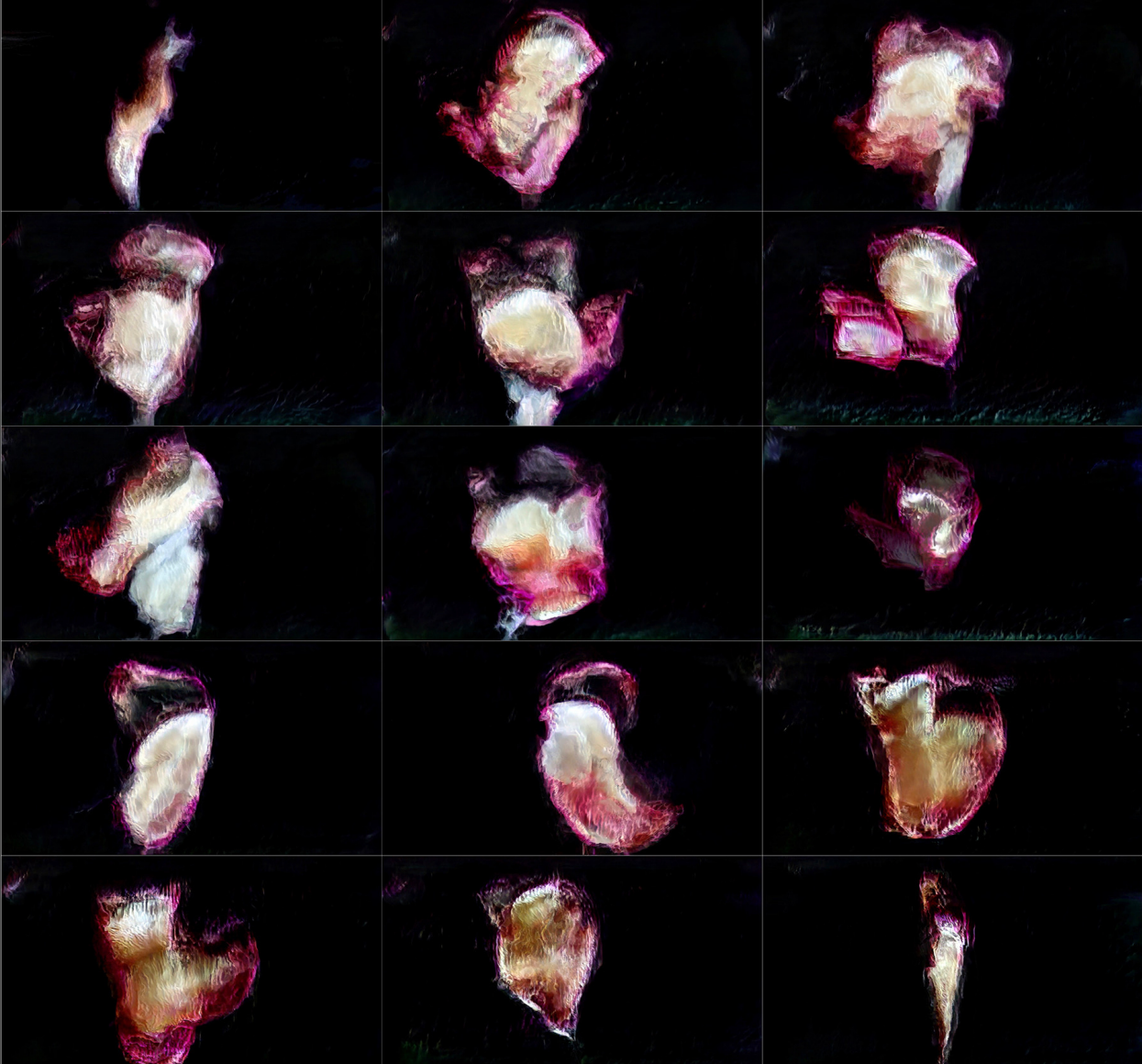
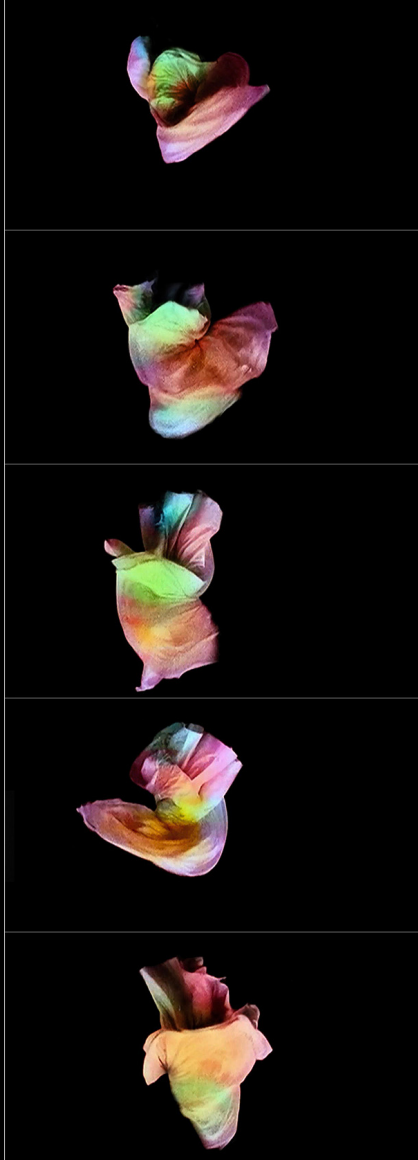


The aimages employed in this movie used an *image-to-image* prompt with 75% freedom for the generative process.

This constraint allowed the Almaglitch to create variations on 20 existing animation frames.

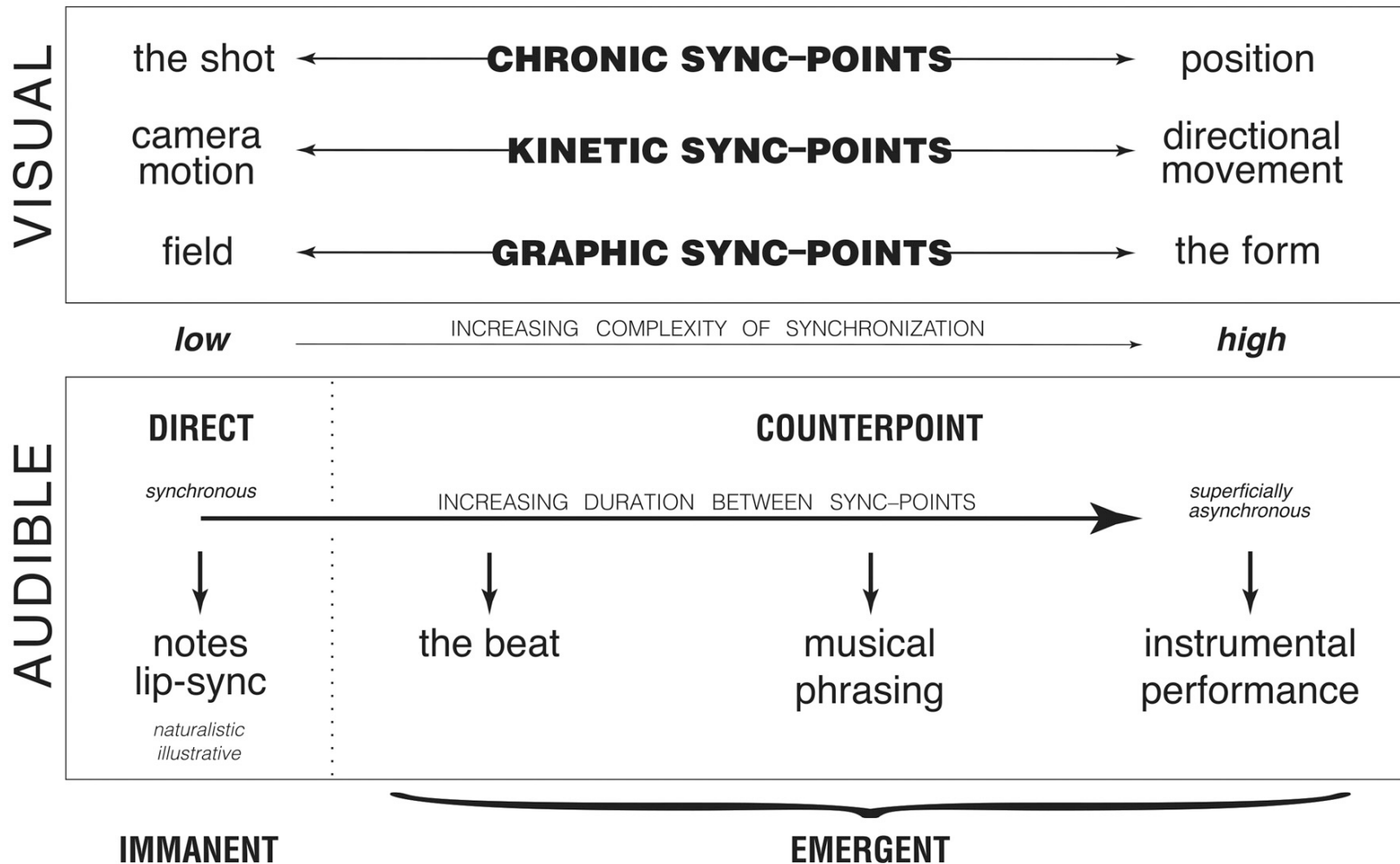




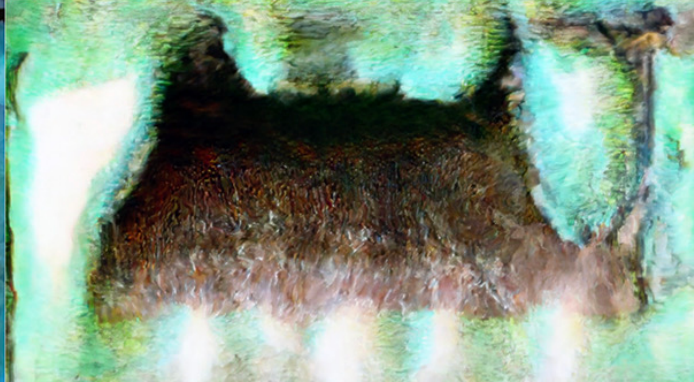




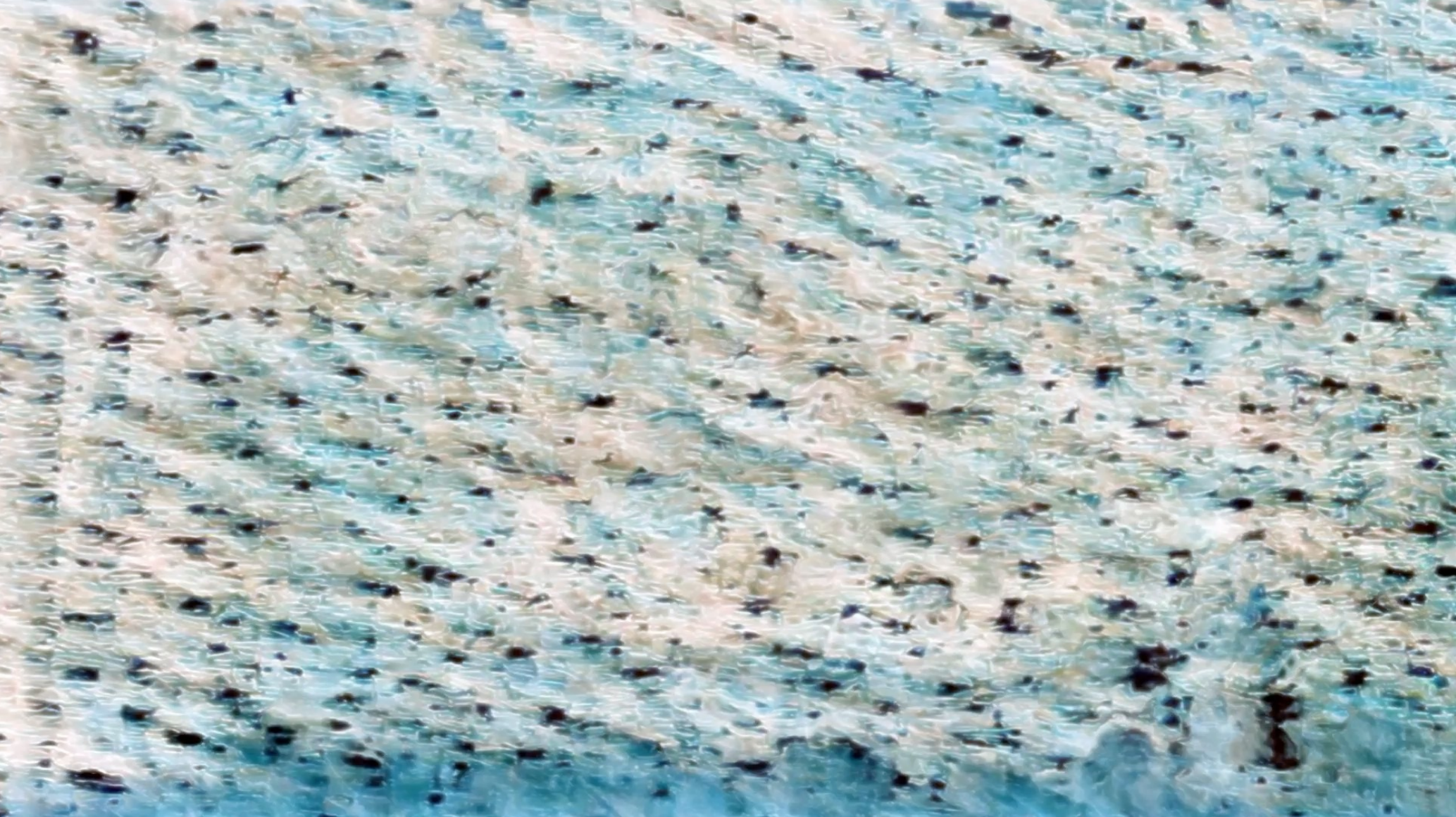
# THE TYPES OF AUDIO-VISUAL SYNCHRONIZATION



















# thank you

Windows

A fatal exception 0E has occurred at 0028:C0011E36 in UXD UMM(01) + 00010E36. The current application will be terminated.

- \* Press any key to terminate the current application.
- \* Press CTRL+ALT+DEL again to restart your computer. You will lose any unsaved information in all applications.

Press any key to continue \_

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